

# THE PIED PIPER OF HAMELIN.

Hamelin Town 's in Brunswick,  
By famous Hanover city ;  
The river Weser, deep and wide,  
Washes its wall on the southern side ;  
A pleasanter spot you never spied ;  
But, when begins my ditty,  
Almost five hundred years ago,  
To see the townfolk suffer so  
From vermin was a pity.

Bats!

They fought the dogs, and killed the cats,  
And bit the babies in the cradles,  
And ate the cheeses out of the vats,  
And licked the soup from the cook's own ladles,  
Split open the kegs of salted sprats,  
Made nests inside men's Sunday hats,  
And even spoiled the women's chatts,  
By drowning their speaking  
With shrieking and squeaking  
In fifty different sharps and flats.

At last the people in a body  
To the Town Hall came flocking :  
" 'Tis clear," cried they "our Mayor's a noddy ;  
And as for our Corporation—shocking  
To think we buy gowns lined with ermine  
For dolts that can't or won't determine  
What's best to rid us of our vermin !  
Rouse up, sirs ! Give your brains a racking  
To find the remedy we're lacking,  
Or, sure as fate, we'll send you packing !"  
At this the Mayor and Corporation  
Quaked with a mighty consternation.

An hour they sat in council,  
At length the Mayor broke silence :  
" For a guilder I'd my ermine gown sell ;  
I wish I were a mile hence !  
It's easy to bid one rack one's brain—  
I'm sure my poor head aches again  
I've scratched it so, and all in vain.  
Oh for a trap, a trap, a trap !"  
Just as he said this, what should hap  
At the chamber door but a gentle tap ?  
" Bless us," cried the Mayor, " what's that,  
Only a scraping of shoes on the mat ?  
Anything like the sound of a rat  
Makes my heart go pit-a-pat !"  
" Come in !"—the Mayor cried, looking bigger ;  
And in did come the strangest figure ;  
His queer, long coat from heel to head  
Was half of yellow and half of red ;  
And he himself was tall and thin,  
With sharp blue eyes, each like a pin,  
And light loose hair, yet swarthy skin,  
No tuft on cheek nor beard on chin,  
But lips where smiles went out and in—  
There was no guessing his kith and kin !

He advanced to the council-table :  
And, " Please your honours," said he, " I'm  
able,

By means of a secret charm, to draw  
All creatures living beneath the sun,  
That creep, or swim, or fly, or run,  
After me so as you never saw !  
And I chiefly use my charm  
On creatures that do people harm,  
The mole, and toad, and newt, and viper :  
And people call me the Pied Piper."  
(And here they noticed round his neck  
A scarf of red and yellow stripes,  
To match with his coat of the self-same cheque ;  
And at the scarf's end hung a pipe ;  
And his fingers, they noticed, were ever  
straying

As if impatient to be playing  
Upon this pipe, as low it dangled  
Over his vesture so old-fangled.)  
" Yet," said he, " poor piper as I am,  
In Tartary I freed the Cham,  
Last June, from his huge swarms of gnats ;  
I eased in Asia the Nizam  
Of a monstrous brood of vampyre bats ;  
And, as for what your brain bewilders,  
If I can rid your town of rats  
Will you give me a thousand guilders ?"  
" One ? Fifty thousand !" was the exclamation  
Of the astonished Mayor and Corporation.

Into the street the Piper stepped,  
Smiling first a little smile,  
As if he knew what magic slept  
In his quiet pipe the while ;  
Then, like a musical adept,  
To blow the pipe his lips he wrinkled,  
And green and blue his sharp eyes twinkled  
Like a candle flame where salt is sprinkled ;  
And ere three shrill notes the pipe uttered,  
You heard as if an army muttered ;  
And the muttering grew to a grumbling ;  
And the grumbling grew to a mighty rumbling ;  
And out of the houses the rats came tumbling.  
Great rats, small rats, lean rats, brawny rats,  
Brown rats, black rats, grey rats, tawny rats,  
Grave old plodders, gay young friskers,  
Cocking tails and pricking whiskers,  
Fathers, mothers, uncles, cousins,  
Families by tens and dozens,  
Brothers, sisters, husbands, wives—  
Followed the Piper for their lives,  
From street to street he piped, advancing,  
And step by step they followed, dancing,  
Until they came to the river Weser  
Wherein all plunged and perished.

You should have heard the Hamelin people  
 Ringing the bells till they rocked the steeple.  
 "Go," cried the Mayor, "and get long poles!  
 Poke out the nests and block up the holes!  
 Consult with carpenters and builders,  
 And leave in our town not even a trace  
 Of the rats!"—when suddenly, up the face  
 Of the Piper perked in the market-place,  
 With a "First, if you please, my thousand  
 guilders!"

A thousand guilders! The Mayor looked blue;  
 So did the Corporation too.  
 For Council dinners made rare havoc  
 With Claret, Moselle, Vin-de-Grave, Hock;  
 And half the money would replenish  
 The cellar's biggest butt with Rhenish.  
 "Beside," quoth the Mayor with a knowing  
 wink,  
 "Our business was done at the river's brink;  
 We saw with our eyes the vermin sink,  
 And what's dead can't come to life, I think.  
 So, friend, we're not the folks to shrink  
 From the duty of giving you something to drink,  
 And a matter of money to put in your poke;  
 But, as for the guilders, what we spoke  
 Of them, as you very well know, was in joke.  
 Beside, our losses have made us thrifty;  
 A thousand guilders! Come, take fifty!"

The Piper's face fell, and he cried,  
 "No trifling! I can't wait! beside,  
 I've promised to visit by dinner-time  
 Bagdat, and accept the prime  
 Of the Head Cook's pottage, all he's rich in,  
 For having left, in the Caliph's kitchen,  
 Of a nest of scorpions no survivor—  
 With him I proved no bargain-driver,  
 With you, don't think I'll bate a stiver!  
 And folks who put me in a passion  
 May find me pipe after another fashion."  
 "How?" cried the Mayor, "d'ye think I'll brook  
 Being worse treated than a cook?  
 Insulted by a lazy ribald  
 With idle pipe and vesture piebald?  
 You threaten us, fellow? Do your worst  
 Blow your pipe there till you burst!"

Once more he stepped into the street;  
 And to his lips again  
 Laid his long pipe of smooth, straight cane;  
 And ere he blew three notes (such sweet,  
 Soft notes as yet musicians cunning  
 Never gave the enraptured air),  
 There was a rustling, that seemed like a bustling  
 Of merry crowds justling, at pitching and  
 bustling,  
 Small feet were pattering, wooden shoes  
 clattering,

Little hands clapping, and little tongues  
 chattering,  
 And, like fowls in a farmyard where barley is  
 scattering,  
 Out came the children running.  
 All the little boys and girls,  
 With rosy cheeks and flaxen curls,  
 And sparkling eyes and teeth like pearls,  
 Tripping and skipping, ran merrily after  
 The wonderful music with shouting and  
 laughter.

The Mayor was dumb, and the Council stood,  
 As if they were changed into blocks of wood,  
 Unable to move a step, or cry  
 To the children merrily skipping by—  
 But how the Mayor was on the rack,  
 And the wretched Council's bosoms beat,  
 As the Piper turned from the High Street  
 To where the Weser rolled its waters  
 Right in the way of their sons and daughters!  
 However, he turned from South to West,  
 And to Koppelberg Hill his steps addressed,  
 And after him the children pressed;  
 Great was the joy in every breast—  
 "He never can cross that mighty top!  
 He's forced to let the piping drop,  
 And we shall see our children stop!"  
 When lo! as they reached the mountain's side,  
 A wondrous portal opened wide,  
 As if a cavern was suddenly hollowed;  
 And the Piper advanced and the children  
 followed,  
 And when they were all in to the very last,  
 The door in the mountain-side shut fast.

Alas, alas for Hamelin!  
 There came into many a burgher's pate  
 A text which says, that Heaven's Gate  
 Opens to the Rich at as easy rate  
 As the needle's eye takes a camel in!  
 The Mayor sent East, West, North and South,  
 To offer the Piper by word of mouth,  
 Wherever it was men's lot to find him,  
 Silver and gold to his heart's content,  
 If he'd only return the way he went,  
 And bring the children behind him.  
 But when they saw 'twas a lost endeavour,  
 And Piper and dancers were gone for ever,  
 The better in the memory to fix  
 The place of the children's last retreat  
 They called it, "Pied Piper Street"—  
 And opposite the place of the cavern  
 They wrote the story on a column,  
 And on the great church window painted  
 The same to make the world acquainted  
 How their children were stolen away;  
 And there it stands until this very day.

ROBERT BROWNING.

# THE PIED PIPER OF HAMELIN.

Robert Browning.

C. Hubert H. Parry.

*Vivace.*  
*f*

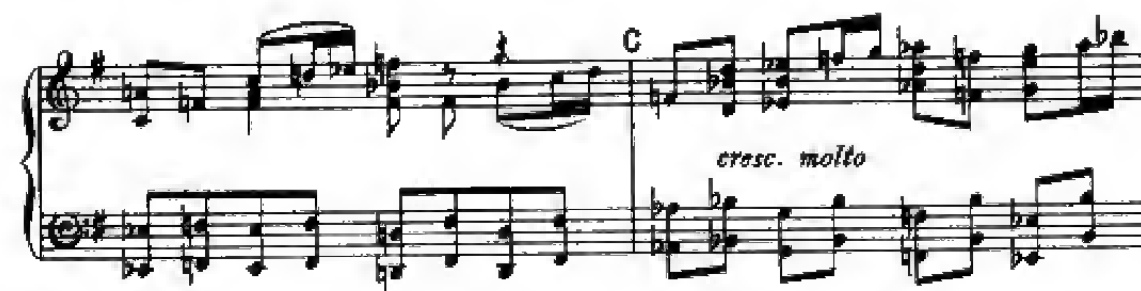
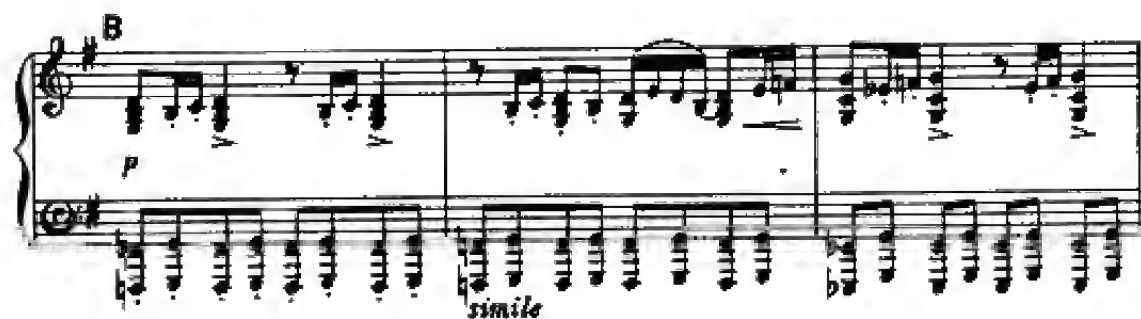
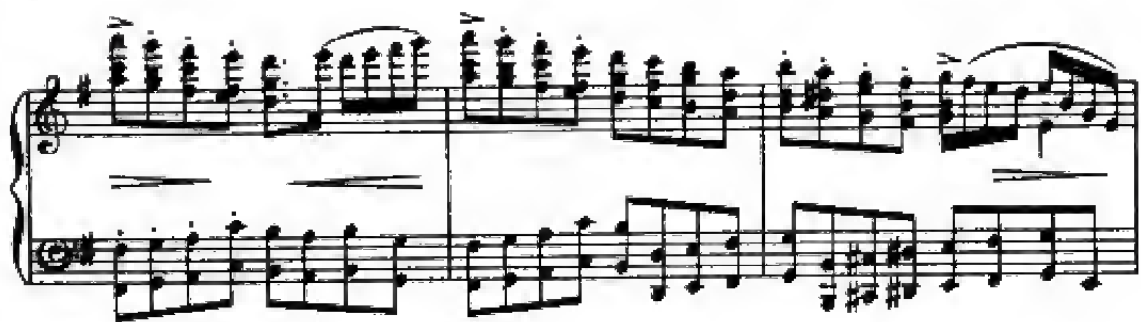
*p*

*Cresc.*

*f* *A*

*V*







*Vivace ma non troppo presto.*

Soprano.

CHORUS.



Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Alto.



Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Tenor.

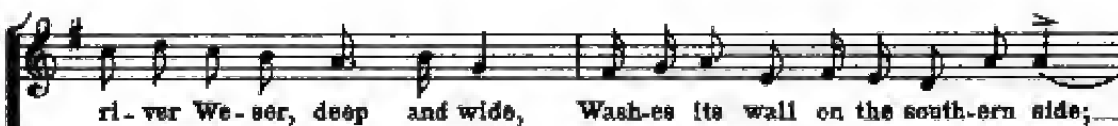


Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

Bass.



Hame-lin Town's in Bruns-wick, By fa-mous Han-o-ver ci - ty; The

*Vivace ma non troppo presto.*

ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—



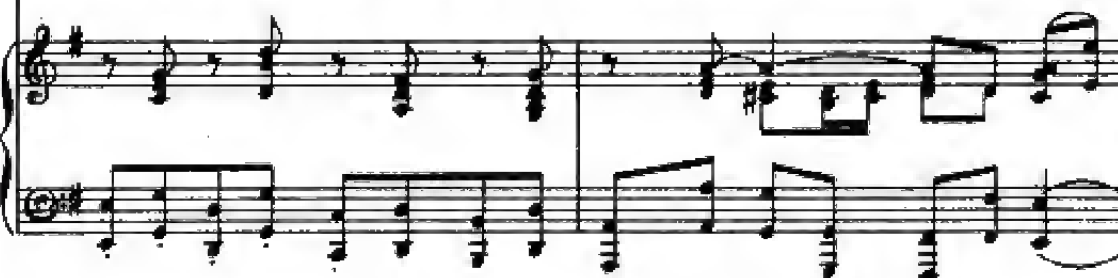
ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—



ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—



ri-ver We-ser, deep and wide, Wash-es its wall on the south-ern side;—



— A pleasanter spot you ne-ver spied; But,

— A pleasanter spot you ne-ver spied; But,

— A pleasanter spot you ne-ver spied; But,

— A pleasanter spot you ne-ver spied; But,

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

when be-gins my dit-ty, Al-most five hun-dred years a-go, To

when be-gins my dit-ty, Al-most five hun-dred years a-go, To



see the townsfolk suffer so From vermin, was a pi-ty.

see the townsfolk suffer so From vermin, was a pi-ty.

see the townsfolk suffer so From vermin, was a pi-ty.

see the townsfolk suffer so From vermin, was a pi-ty.

Rats!

Rats!

Rats!

Rats!

Rats! They fought the dogs and killed the cats, And



*mf cresc.*  
And ate thechees-es out of thevats, And

*mf cresc.*  
And ate the chee-es out of thevats, And

*cresc.*  
bit the ba-bies in the cra-dies, And ate thechee-es,

*cresc.* *mf*

*cresc.* *G*  
Split o - pen the kegs of salt - ed sprats, Made

*cresc.*  
licked the soup from the cook's own la - dies, Split o - pen the kegs of salt - ed

*cresc.*  
licked the soup from the cook's own la - dies, Split o - pen the kegs of salt - ed

*cresc.*  
And licked the soup, Split o - pen the kegs of salt - ed sprats, Made

*G* *sempre cresc.*

nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's chats, By  
 sprats, Made nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's  
 sprats, Made nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's  
 nests in - side men's Sun-day hats, And e - ven spoiled the wo-men's chats, With

drown-ing their speaking with shriek-ing and squeak-ing In fif - ty different sharps and  
 chats, With shriek-ing and squeak-ing In fif - ty different sharps and  
 chats, With shriek-ing and squeak-ing In fif - ty different sharps and  
 shriek-ing and squeak-ing In fif - ty different sharps and

flats.

flats.

flats.

flats.

*f* *dim.* *f*

This section contains four vocal staves, each with the instruction "flats." below it. Below the vocal staves is a piano accompaniment consisting of two staves. The piano part begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and ends with a piano (*p*) dynamic. The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand.

*f* *mf* *f* *mf* *f*

At last the people in a body To the Town Hall came

*f* *mf* *f* *mf* *f*

At last the people in a body To the Town Hall came

*f* *mf* *f* *mf* *f*

At last the people in a body To the Town Hall came

*f* *mf* *f* *mf* *f*

At last the people in a body To the Town Hall came

*mf* *CRISTO.*

This section contains four vocal staves and a piano accompaniment. Each vocal staff has a dynamic marking (*f* or *mf*) and the lyrics "At last the people in a body To the Town Hall came" written below it. The piano accompaniment consists of two staves. The right hand plays a melody with a decrescendo (*dim.*) and a crescendo (*cresc.*) marking. The left hand plays a rhythmic accompaniment. The piano part begins with a mezzo-forte (*mf*) dynamic.

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

flock-ing: "Tis clear," cried they, "our Ma-yor's a nod-dy;

And as for our Cor-por-a-tion— shocking To think we buy gowns lined with

And as for our Cor-por-a-tion— shocking To think we buy gowns lined with

And as for our Cor-por-a-tion— shocking To think we buy gowns lined with

And as for our Cor-por-a-tion— shocking To think we buy gowns lined with

*cresc.* *f* *p*



er-mine, (er-mine!) For doits that can't or won't de-ter-mine

er-mine, (er-mine!) For doits that can't or won't de-ter-mine

er-mine, (er-mine!) For doits that can't or won't de-ter-mine

er-mine, (er-mine!) For doits that can't or won't de-ter-mine

I  
What's best to rid us of our ver-min! You

I  
What's best to rid us of our ver-min! You

I  
What's best to rid us of our ver-min! You

I  
What's best to rid us of our ver-min! You

hope, be-cause you're old and o - bese, To

hope, be - cause you're old and o - bese, To

hope, be-cause you're old and o - bese, To

hope, be-cause you're old and o - bese, To

find in the fur-ry ci-vic robe ease?

find in the fur-ry ci-vic robe ease?

find in the ci-vic robe ease?

find in the fur-ry ci-vic robe ease?

*K* *f*

Rouse up, sirs! Give your brains a rack-ling To

Rouse up, sirs! Give your brains a rack-ling To

Rouse up, sirs! Give your brains a rack-ling To

Rouse up, sirs! Give your brains a rack-ling To

*f*

*K* *ff*

find the re-medy we're lacking, Or, sure as fate, We'll send you

find the re-medy we're lacking, Or, sure as fate, We'll send you

find the re-medy we're lacking, Or, sure as fate, We'll send you

find the re-medy we're lacking, Or, sure as fate, We'll send you

packing!"

packing!"

packing!"

packing!"

*con fuoco*

*ff*

This system contains four vocal staves, each with the lyrics "packing!". Below them is a piano accompaniment consisting of two staves. The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand, marked with *con fuoco* and *ff*.

At this the Mayor and Cor - po - ra - tion

At this the Mayor and Cor - po - ra - tion

At this the Mayor and Cor - po - ra - tion

At this the Mayor and Cor - po - ra - tion

This system contains four vocal staves, each with the lyrics "At this the Mayor and Cor - po - ra - tion". Below them is a piano accompaniment consisting of two staves. The piano part continues with a melodic line in the right hand and a supporting bass line in the left hand, marked with *f*.



Quaked with a mighty con-ster-na-tion.  
 Quaked with a mighty con-ster-na-tion.  
 Quaked with a mighty con-ster-na-tion.  
 Quaked with a mighty con-ster-na-tion.

*f* *mf* *cresc.*  
*f* *mf* *cresc.*  
*f* *mf* *cresc.*  
*f* *mf* *cresc.*

*sf* *mf* *cresc.* *sf* *sf*

An hour they sat in coun-cil,  
 An hour they sat in coun-cil,  
 An hour they sat in coun-cil,  
 An hour they sat in coun-cil,

*p* *p* *p* *p*

*sf* *p*

Chorus Basses.  
 At length the Mayor broke si-lence.

*mf* *f* *p*

*p*

## Bass Solo.

"For a guld-er I'd my er-mine gown sell;

*p*

I wish I were a mile hence! It's

*cresc.*

ea-sy to bid one rack one's brain,—I'm sure my poor head aches a-gain, I've

*cresc.*

scratched it so, and all in vain, Oh— for a

*dim.*

*cresc.*

trap, a trap, a trap!"

Chorus Sopranos.

*p*

Just as he said this, what should hap At the cham-ber door but a gen-tle

Solo Bass.

*N* *ff* *mf*

"Bless us, what's that?

tap?

Chorus Tenors.

*mf*

cried the Mayor,

*ff*

A-ny-thing like the sound of a rat Makes my heart go pit-a-pat!"

*pp*

*f* "Come in!"

Chorus Sopranos. *mf*

the Mayor cried, looking bigger:

*mf* *f* *mf* *p*

Chorus Altos.

*poco rit.* And in did come the strangest

*p*

CHORUS.

fi-gure!

*p* His

*p* His

*p* His

*p* His

*rit.* *a tempo*



*sotto voce* *poco cresc.* *dim.*  
 queer long coat from heel to head Was half of yellow and half of red; And

*sotto voce* *poco cresc.* *dim.*  
 queer long coat from heel to head Was half of yellow and half of red; And

*sotto voce* *poco cresc.* *dim.*  
 queer long coat from heel to head Was half of yellow and half of red; And

*sotto voce* *poco cresc.* *dim.*  
 queer long coat from heel to head Was half of yellow and half of red; And

*p*

*p* *cresc.*  
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

*cresc.*  
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

*cresc.*  
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

*cresc.*  
 he himself was tall and thin, With sharp blue eyes, each like a pin, And

*mf* *cresc.*

*dim. poco rit. a tempo*

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

*dim.*

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

*dim. poco rit. a tempo*

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

*dim.*

light loose hair, yet swarthy skin, No tuft on cheek nor beard on chin, But

*poco rit. a tempo*

*p*

*pp*

lips where smiles went out and in — There was no guessing his kith and kin!

*pp*

lips where smiles went out and in — There was no guessing his kith and kin!

*pp*

lips where smiles went out and in — There was no guessing his kith and kin!

*pp*

lips where smiles went out and in — There was no guessing his kith and kin!

*p*

Chorus Sopranos.

*p* *Q*

He advanced to the council-table;

Solo Tenor.

*p*

"Please your honours, I'm able, By means of a secret charm, to draw

Chorus Basses.

*p* *p*

And said he,

*molto rit.* *a tempo*

*PR*

All creatures liv-ing be-neath the sun, That creep, or swim, or fly, or run,

*p*

Af-ter me so as you ne-ver saw! And

*mf*

I chiefly use my charm On crea-tures that do peo-ple harm, The

mole, and toad, and newt, and viper; And people call me the Pied

Piper!

**CHORUS.**

*rit. pp a tempo sotto voce*  
(And here they noticed round his neck A  
*pp sotto voce*  
(And here they noticed round his neck A  
*rit. pp a tempo sotto voce*  
(And here they noticed round his neck A  
*pp sotto voce*  
(And here they noticed round his neck A

A



scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

scarf of red and yel-low stripe, To match with his coat of the self-same cheque;

*p*

*p* And his fingers, they noticed, were e-ver straying

*p* his fingers, they noticed, were e-ver straying

*p* his fingers, they noticed, were e-ver straying

*p* his fingers, they noticed, were e-ver straying

*simile*

As if im-pa-tient to be play-ing Up-on his pipe, which at the

As if im-pa-tient to be play-ing Up-on his pipe, which

As if im-pa-tient to be play-ing Up-on his

As if im-pa-tient to be play-ing Up-on his pipe, which at the

Solo Tenor.

*S* *F* "Yet, poor

scarf's end dang - led O-ver his vesture so old - fangled.)

at the scarf's end dangled O-ver his vesture so old - fangled.)

pipe, as low it dangled O-ver his vesture old-fangled.)

scarf's end dangled O-ver his vesture so old - fangled.) *P* said he,

*S* *P*

piper as I am. In Tar-tar-y I freed the Cham, Last June, from his huge swarms of gnats;

*cresc.*  
I eased in A - sia the Ni - zam Of a mon-strous brood of vampyre

bats; *p cresc.*  
And as for what your brain bewilders,

*cresc.*  
If I can rid your town of rats Will you give me

*pp* T  
a thou-sand guilders?" *ff*

## CHORUS.

"One? fifty thousand!" was the  
 "One? fifty thousand!" was the  
 "One? fifty thousand!" was the  
 "One? fifty thousand!" was the

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as *ff* (fortissimo) and *p* (piano). The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

exclamation Of the as-tonished Mayor and Cor-por-a-tion.  
 exclamation Of the as-tonished Mayor and Cor-por-a-tion.  
 exclamation Of the as-tonished Mayor and Cor-por-a-tion.  
 exclamation Of the as-tonished Mayor and Cor-por-a-tion.

Musical notation includes treble and bass clefs, a key signature of one sharp (F#), and dynamic markings such as *mf* (mezzo-forte). The piano accompaniment continues with a similar rhythmic pattern.





*Allegretto.*

*v* Chorus, Sopranos.

*p dolce* *rit.* *pp*

In - to the street the Fl - per stept, Smiling first a lit - tle smile, As

*p* *rit.*

Second system of the vocal and piano parts. The vocal line begins with a piano (*p*) and dolce marking, followed by a ritardando (*rit.*) and a piano-piano (*pp*) section. The piano accompaniment also features a piano (*p*) and ritardando (*rit.*) marking.

*a tempo*

If he knew what ma - gic slept In his qui - et pipe the while, —

*a tempo*

Third system of the vocal and piano parts. The tempo marking *a tempo* is present above the vocal staff and below the piano staff.

Chorus, Altos.

*poco rit.* *p*

Then, —

*poco rit.* *p*

Fourth system of the vocal and piano parts. The vocal line for the Chorus, Altos, begins with a piano (*p*) and poco ritardando (*poco rit.*) marking. The piano accompaniment also features a piano (*p*) and poco ritardando (*poco rit.*) marking.

*a tempo animando*

— like a music-al a-dept, To blow the pipe his lips he wrinkled,

Chorus, Tenors.

And

*a tempo animando*

green and blue his sharpeyestwinkled,

Chorus, Basses.

*p leggiero*

Like a candle flame where salt is sprinkled,

CHORUS.

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

And ere three shrill notes the pipe uttered, You heard — as if an

*f* *p* *cresc.*  
 ar - - my muttered; And the muttering grew to a grumbling; And the  
*f* *p* *cresc.*  
 ar - - my muttered; And the muttering grew to a grumbling; And the  
*f* *p* *cresc.*  
 ar - - my muttered; And the muttering grew to a grumbling; And the  
*f* *p* *cresc.*  
 ar - - my muttered; And the muttering grew to a grumbling; And the

*mf* *mf sempre cresc.*

grumbling grew to a mighty rumbling; And out of the houses the rats came  
 grumbling grew to a mighty rumbling; And out of the houses the rats came  
 grumbling grew to a mighty rumbling; And out of the houses the rats came  
 grumbling grew to a mighty rumbling; And out of the houses the rats came

*similo*

tumbling. small rats, brawny rats,  
 tumbling. Great rats, lean rats,  
 tumbling. small rats, brawny rats,  
 tumbling. Great rats, lean rats,

*f* *ff* *mf* *stacc.*

*cresc.* black rats, tawny rats, gay young friskers,  
*cresc.* Brown rats, grey rats, Grave old plodders,  
*cresc.* black rats, tawny rats, gay young friskers,  
*cresc.* Brown rats, grey rats, Grave old plodders,

*cresc.*



*cresc.*  
Cock-ing tails and pricking whiskers, mothers, cousins,

*cresc.*  
Cock-ing tails and pricking whiskers, Fathers, uncles,

*cresc.*  
Cock-ing tails and pricking whiskers, mothers, cousins,

*cresc.*  
Cock-ing tails and pricking whiskers, Fathers, uncles,

*cresc. molto*  
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

*cresc. molto*  
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

*cresc. molto*  
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

*cresc. molto*  
Fam - i - lies by tens and dozens, Bro - thers, sis - ters, husbands,

*ff*

wives \_\_\_\_\_ Followed the Pi-per for their lives.

*ff*

wives \_\_\_\_\_ Followed the Pi-per for their lives.

*ff*

wives \_\_\_\_\_ Followed the Pi-per for their lives.

*ff*

wives \_\_\_\_\_ Followed the Pi-per for their lives.

*mf*

From street to street he piped, ad -

*mf*

From street to

*mf*

From street to street he piped, ad -

*cresc.*  
- vanc - ing, And step for step they fol-lowed,  
street he piped, ad - vanc - ing, And step for  
*cresc.*  
- vanc - ing, And step for step they fol-lowed,  
*mf cresc.*  
From street to street he piped, ad - vanc-ing

danc-ing, Un - til they came to the ri-ver  
*cresc. sempre*  
step they fol-lowed, danc-ing, Un - til they came to the ri-ver  
danc-ing, Un - til they came to the ri-ver  
*cresc. sempre*  
And step for step they fol-lowed danc-ing, Till they came to the ri-ver

ff

We-ser Where-in all plunged and

We-ser Where-in all plunged and

We-ser Where-in all plunged and

We-ser Where-in all plunged and

ff

Vivace.

perished!

perished!

perished!

perished!

meno mosso.

Vivace.

p cresc.

cresc.



*Vivace.* *f*

You should have

You should have

You should have

You should have

*Vivace.* *ff* *simile*

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

heard the Hame-lin peo - ple Ring-ing the bells, ring-ing the bells,

ring-ing, ring-ing, ring-ing, ring-ing, ring-ing the bells till they rocked

ring-ing, ring-ing, ring-ing, ring-ing, ring-ing the bells till they rocked

ring-ing, ring-ing, ring-ing ring-ing, ring - - ing the bells till they

ring - - ing, ring - - ing, ring-ing the bells till they rocked

*cresc. sempre*

the steeple.

the steeple.

rocked the steeple.

the steeple.

*dim.*

Solo, Bass.

"Go, and get long poles! Poke out the  
cried the Mayor,

*mf* *poco cresc.* *simile*

nests and block up the holes! Con - sult with car-pen-ers and

*mf* *cresc.*

build - ers, And leave in our town not e - ven a trace Of the

AA

rats!"

Chorus, Altos.

when sud-den-ly, up the face Of the Pi-per perked in the

AA *p*

Solo, Tenor. *tranquillo* *poco rit.*

"First, if you please, my mas-ters my thou-sand

mar-ket-place, With a,

*p* *p* *poco rit.*

*a tempo* **BB**

guld-ers!"

Solo, Bass. *a tempo* **BB**

A - thou-sand guld-ers!

*p* *a tempo* *f*

**CHORUS.** *mf*

The Mayor looked blue; So did the Cor-por-a-tion too. —

*mf*

The Mayor looked blue; — So did the Cor-por-a-tion

*mf*

The Mayor looked blue; So did the Cor-por-a-tion too. —

*mf*

The Mayor looked blue; — So did the Cor-por-a-tion

*p*



For coun - cil din - aers made rare ha - voc With Clar - et, Mo - selle  
 too. For coun - cil din - aers made rare ha - voc With Clar - et, Mo - selle  
 For coun - cil din - aers made rare ha - voc With Clar - et, Mo - selle  
 too. For coun - cil din - aers made rare ha - voc With Clar - et, Mo - selle

Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their  
 Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their  
 Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their  
 Vin - de-Grave, Hock; And half the mo - ney would re - plen - ish Their

Solo, Bass. CC *f* *b<sup>e</sup>*

"Be - side,"

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish.

cel - lar's big - gest butt with Rhen-ish. *p* quoth the

CC *dolce*

Chorus, Bass. "Our busi - ness was done at the

Mayer with a know - ing wink,

ri - ver's brink; We saw with our eyes the ver - min sink, And

*f* what's dead *p* can't come to life, I think.

*p* So, friend, we're not the folks to

shrink From the du-ty of giv-ing you some-thing to drink, And a mat-ter of

mo-ney to put in your poke; But, as for the guilders, what we spoke Of

them, as you ve-ry well know, was in joke. Be-side, our los-ses have made us

thrif-ty; A thousand guldens! Come, take

DD  
fif-ty!"

CHORUS

The Pi-per's face fell, — and he cried

The Pi-per's face fell, — and he cried

The Pi-per's face fell, — and he cried

The Pi-per's face fell, — and he cried

DD



"No trif-ling! I can't wait, be-side! I've prom-ised to

vi-sit by din-ner-time Bag-dat, and ac-cept the prime Of the Head Cook's

pot-tage, all he's rich in, For hav-ing left, in the Ca-liph's

EE  
kit-chen, Of a nest of scor-plons no sur-vi-vo-  
cresc. sf

With him I proved no bar-gain-dri-ver, With you,

— don't think I'll bate a sil-ver! And folks who

put me in a pas-sion May find me pipe af-ter an-o-ther

fash-ion." "How? d'ye think I'll

**Solo Bass.**

**Chorus Basses.**

cried the Mayor,

**ff**

brook Be-ing worse treat-ed than a Cook? In -

*cresc. molto* *cresc. sempre*

- sult - ed by a la - zy ri-bald With i - die

*mf* *cresc.*

pipe and ves - ture ple-bald? You

*ff*

threaten us, fel - low? Do your worst, Blow your pipe there

*ff* *CG*

ill you burst.<sup>o</sup>

*ff* *f* *pp*

*tranquillo e dolce*

CHORUS.

Once more he stept in- to the street; And to his lips a-gain

Once more he stept in- to the street; And to his lips a-gain

Once more he stept in- to the street; And to his lips a-gain

Once more he stept in- to the street; And to his lips a-gain

*dim.*  
Laid his long pipe of smooth straight cane;

*dim.*  
Laid his long pipe of smooth straight cane;

*dim.*  
Laid his long pipe of smooth straight cane; And ere he blew three

*dim.*  
Laid his long pipe of smooth straight cane; And

*pp*

And ere he blew three notes (such sweet Soft notes

And ere he blew three notes (such sweet Soft

notes (such sweet Soft notes as yet mu- si- cian's can- ning

ere he blew three notes (such sweet Soft notes as

*pp*



— as yet mu - sicians' cunning Ne-ver gave the en - rap - -tured  
 notes, such sweet soft notes, — such sweet soft  
 Ne-ver gave — the en - -rap - -tured  
 yet mu-sicians' cun - ning Ne-ver gave — the en-rap-tured

The musical score consists of four staves. The first three staves are vocal lines in treble clef, and the fourth staff is a piano accompaniment in grand staff (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves, with some words hyphenated across lines.

air,) There was a rustling that seemed like a  
 notes,) There was a rustling that seemed like a  
 air,) There was a rust - ling that seemed like a  
 air,) There was a rustling that

The musical score consists of four staves. The first three staves are vocal lines in treble clef, and the fourth staff is a piano accompaniment in grand staff (treble and bass clef). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *pp* (pianissimo) and *ff* (fortissimo).

bust-ling Of mer-ry crowds just-ling, at pitching, at

bust-ling Of mer-ry crowds just-ling, at pitching, pitching and

bust-ling Of mer-ry crowds just-ling, at pitching

seemed like a bust-ling Of mer-ry crowds just-ling, at

*p leggiero*

pitch-ling and hust-ling, Small feet were pat-ter-ling, wooden shoes clat-ter-ling,

*p leggiero*

hust-ling, Small feet were pat-ter-ling, wooden shoes clat-ter-ling,

*p leggiero*

and hust-ling, Small feet were pat-ter-ling, wooden shoes clat-ter-ling,

*p leggiero*

pitch-ling and hust-ling, Small feet were pat-ter-ling, wooden shoes clat-ter-ling,

*poco cresc.* *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

*poco cresc.* *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

*poco cresc.* *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

*poco cresc.* *mf* *p*

Lit-tle hands clapping, and lit-tle tongues chatter-ing, And, like

*cresc.* *KK* *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

*cresc.* *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

*cresc.* *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

*cresc.* *f*

fowls in a farmyard when bar-ley is scat-ter-ing, Out—

*cresc.* *KK*

... came the children running.

... came the children running.

... came the children running.

... came the children running.

*mf* *p*  
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

*mf* *p*  
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

*mf* *p*  
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

*mf* *p*  
All the lit-tle boys and girls, With ro-sy cheeks and flaxen curls, And

*simile*



LL

sparkling eyes and teeth like pearls,

sparkling eyes and teeth like pearls,

sparkling eyes and teeth like pearls,

sparkling eyes and teeth like pearls,

LL

*cresc.*

*p* Tripping and skipping, tripping and skipping, tripping, skipping, tripping, skipping, ran

*cresc.*

*p* Tripping and skipping, tripping and skipping, tripping, skipping, tripping,

*cresc.*

*p* Tripping and skipping, tripping and skipping, tripping, skipping, tripping, skipping,

*cresc.*

*p* Tripping and skipping, tripping and skipping, tripping, skipping, tripping,

*cresc.*

mer-ri-ly, mer-ri-ly, mer-ri-ly af-ter The won-der-ful mu-  
 skipping, tripping, skipping, mer-ri-ly af-ter The won-der-ful  
 mer-ri-ly, mer-ri-ly, mer-ri-ly af-ter The won-der-ful mu-sic, the  
 skipping, tripping, mer-ri-ly af-ter The won-der-ful

- sic with shout-ing, shout-ing and laughter. **MM**  
 mu-sic with shout-ing and laughter. *cresc.*  
 won-der-ful mu-sic with shout-ing and laughter.  
 mu-sic with shout-ing, shout-ing and laughter.

mu-sic with shout-ing, shout-ing and laughter. **MM**

mu-sic with shout-ing, shout-ing and laughter. *cresc.*

CHORUS.

The Mayor was dumb,  
The Mayor was dumb,  
The Mayor was dumb, and the Council  
The Mayor was dumb, and the Council

and the Council stood As if they were changed into blocks of  
and the Council stood As if they were changed into blocks of  
stood As if they were changed in - to blocks of  
stood As if they were changed in - to blocks of

wood, Un-a-ble to move a step, or cry To the

wood, Un-a-ble to move a step, or cry To the

wood, Un-a-ble to move a step, or cry To the

wood, Un-a-ble to move a step, or cry To the

*cresc.*

children mer-ri-ly skip-ping by— But how the Mayor was

children mer-ri-ly skip-ping by— But how the Mayor was

children mer-ri-ly skip-ping by— But how the Mayor was

children mer-ri-ly skip-ping by— But how the Mayor was

*poco cresc.*

*poco cresc.*

*poco cresc.*

*poco cresc.*

00



*cresc.*  
 on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

*cresc.*  
 on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

*cresc.*  
 on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

*cresc.*  
 on the rack, And the wretched Council's bosoms beat, As the Pi-per turned from the

*cresc. molto*  
 High Street To where the We-ser rolled its wa-tern Right in the way

*cresc. molto*  
 High Street To where the We-ser rolled its wa-tern Right in the way

*cresc. molto*  
 High Street To where the We-ser rolled its wa-tern Right in the way

*cresc. molto*  
 High Street To where the We-ser rolled its wa-tern Right in the way

of their sons and daughters!

of their sons and daughters!

of their sons and daughters!

of their sons and daughters!

*cresc.*

*cresc. molto*

*simile*

**CHORUS.**

**PP**

How-e-ver he turned from South to West, And to Koppelberg Hill his

How-e-ver he turned from South to West, And to

How-e-ver he turned from South to West,

**PP**

How-e-ver he turned from South to West,

**ff**

steps ad-dressed, And af-ter him the

Koppelberg Hill his steps addressed, And af-ter him the children pressed;

And to Koppelberg Hill his steps ad-dressed, And

And af-ter him the

The piano part consists of a continuous accompaniment in the right hand and a supporting bass line in the left hand, both in 4/4 time.

The image displays a musical score for the hymn "The Children of the Poor." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment at the bottom. The lyrics are: "The children of the poor, who cry for bread, / And for a home, and for a father's hand, / Who cry for bread, and for a home, and for a father's hand, / Who cry for bread, and for a home, and for a father's hand." The score is in G major (one sharp) and 4/4 time. The piano part features a prominent melody in the right hand and a supporting bass line in the left hand. The tempo is marked "cresc. molto" (crescendo molto). The score includes various musical notations such as notes, rests, and dynamic markings like "cresc." and "ff".

*cresc.* RR

chil-dren pressed; \_\_\_\_\_ Great

*cresc.*

af-ter him the chil-dren pressed; \_\_\_\_\_ Great

*cresc.*

chil-dren pressed; \_\_\_\_\_ Great

*cresc. molto* RR

*ff*

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

— was the joy in ev-'ry breast. "He

*sf* *ff*

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

never can cross that mighty top, He's forced to let the pip-ing drop, And we shall

*ff*



SS

see our children stop!"

see our children stop!"

see our children stop!"

see our children stop!"

Detailed description: This block contains the first system of a musical score for four voices, labeled 'SS' (Soprano and Alto). It consists of four staves, each with a treble clef and a key signature of one sharp (F#). The lyrics 'see our children stop!' are written below each staff. The melody is simple, starting with a quarter note followed by eighth notes.

SS

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef) with a key signature of one sharp. The music features arpeggiated chords and flowing sixteenth-note passages in both hands.

*p*

When lo! as they reached the mountain's side,

*p*

When lo! as they reached the mountain's side,

*p*

When lo! as they reached the

*p*

When lo! as they reached the

Detailed description: This block contains the second system of the musical score, featuring four vocal staves and piano accompaniment. The lyrics are 'When lo! as they reached the mountain's side,'. The vocal parts are marked with a piano (*p*) dynamic. The piano accompaniment continues with arpeggiated figures.

*ff*

*p*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef) with a key signature of one sharp. The music features arpeggiated chords and flowing sixteenth-note passages in both hands. Dynamics include *ff* (fortissimo) and *p* (piano).

*p cresc. molto* *mf*

A wondrous por-tal o-pened wide, — As if a

*p cresc. molto* *mf*

A wondrous por-tal o-pened wide, — As if a

*p cresc. molto* *mf*

mountain's side, A wondrous por-tal o-pened wide, As if a

*p cresc. molto* *mf*

mountain's side, A wondrous por-tal o-pened wide, — As if a

*p cresc.*

*p*

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

*p*

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

*p*

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

*p*

cavern was sud-den-ly hollowed, And the Pi-per ad-vanced and the

*p*

children followed, And when they were all in *dim.* **ff**  
 children followed, And when they were all in *dim.*  
 children followed, And when they were all in *dim.*  
 children followed, And when they were all in *dim.*

to the ve-ry last, *p*  
 to the ve-ry last, *p*  
 to the ve-ry last, *p*  
 to the ve-ry last, *p*

*p*  
The door in the mountain-side shut

*p*  
The door in the mountain-side shut

*p*  
The door in the mountain-side shut

*dim.*

*fast.* *pp*  
A - las, a - las for

*fast.* *pp*  
A - las for

*fast.* *pp*  
A - las, a - las for

*fast.* *pp*  
A - las for

*p* *dim.*



WW *p*

Hame - lia! There came in-to ma-ny a burgher's pate A

Hame - lia! There came in-to ma-ny a burgher's pate A

Hame - lia! There came in-to ma-ny a burgher's pate A

Hame - lia! There came in-to ma-ny a burgher's pate A

WW

*cresc.*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

*cresc.*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

*cresc.*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

*cresc.*

text which says that heaven's gate Opes to the rich at as ea - sy a rate As the

*cresc.*

XX

needle's eye takes a camel in! The

needle's eye takes a camel in! The

needle's eye takes a camel in! The

needle's eye takes a camel in! The

XX

*p* *mf* *p*

*mf* *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

*mf* *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

*mf* *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

*mf* *cresc.*

Mayor sent East, West, — North and South, *mf* To offer the Piper by word of

*p*

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

mouth, Wher-ev-er it was men's lot to find him, Silver and gold to his

*sempre dim.*

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

heart's content, If he'd on-ly re-turn the way he went, And bring the

*pp*

*L'istesso tempo. Tranquillo*

children be-hind him. But

children be-hind him. But

children be-hind him. But

children be-hind him. But

*L'istesso tempo. Tranquillo*

when they saw 'twas a lost en-deav-our, And Pi-per and

when they saw 'twas a lost en-deav-our, And Pi-per and

when they saw 'twas a lost en-deav-our, And Pi-per and—

when they saw 'twas a lost en-deav-our, And Pi-per and



*poco cresc.*

dan - cers were gone for ev - er, The better in the mem-o - ry to

*poco cresc.*

dan - cers were gone for ev - er, The better in the mem-o - ry to

*poco cresc.*

dan - cers were gone for ev - er, The better in the mem-o - ry to

*poco cresc.*

dan - cers were gone for ev - er, The bet - ter in the mem-o - ry to

fix \_\_\_\_\_ The place of the children's last re - treat,

fix \_\_\_\_\_ The place of the children's last re - treat,

fix \_\_\_\_\_ The place of the child - ren's last re - treat,

fix \_\_\_\_\_ The place of the children's last re - treat,

*mf* *p* *Poco animando*

— They called it Pled Piper's street.

*mf* *p*

— They called it Pled Piper's street.

*mf* *p*

— They called it Pled Piper's street.

*mf* *p*

— They called it Pled Piper's street.

*Poco animando*

*P*

And op - - po-site — the place of the cav-ern

*P*

And opposite the place of the cav-ern

*P*

And op - - posite the place of the cav-ern

*P*

And op - - posite — the place of the cav-ern

*f cresc.* YY

They wrote the sto - ry on a column,

*f cresc.*

They wrote the sto - ry on a column,

*f cresc.*

They wrote the sto - ry on a column,

*f cresc.*

They wrote the sto - ry on a column, YY

*cresc. molto*

*cresc.*

*Moderato, semplice*

*mf semplice*

And on the great church win - - dow

*mf semplice*

And on the great church win - - dow

*mf semplice*

And on the great church win - - dow

*mf semplice*

And on the great church win - - dow

*Moderato, pp*

*mf*

CHORUS.

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

paint - ed The same, to make the world ac - quainted How their

*dim.* children were stolen a - way; And there it stands

*dim.* children were stolen a - way; And there it stands

*dim.* children were stolen a - way; And there it stands

*dim.* children were stolen a - way; And there it stands

*dim.* *p* *pp* *ff*



*meno mosso.* *rit.* **ZZ**

un - til this ve - ry day.

*meno mosso.* *rit.*

un - til this ve - ry day.

*meno mosso.* **ZZ**

*mf* *p* *rit.* *mf a tempo*

*molto cresc.* **ff**

**ff** *vallo*

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

## OF

# Oratorios, Cantatas, Odes, Masses, &c.

		$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$			$\frac{1}{2}$	$\frac{1}{2}$	$\frac{1}{2}$
FRANZ ABT.					J. S. BACH (continued).				
MINSTER BELLS (Female voices) (Sol-Fa, 0/0)	1/4	—	—	—	SLEEPERS WAKE (Sol-Fa, 0/0)	1/0	—	—	—
SPRINGTIME (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	STRIKE THOU THE HOUR SO LONG	1/0	—	—	—
SUMMER (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	EXPECTED (In the Press)	1/0	—	—	—
THE FAYS FROLIC (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	THE LORD IS A SUN AND SHIELD	1/0	—	—	—
THE GOLDEN CITY (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	THE LORD IS MY SHEPHERD (In the Press)	1/0	—	—	—
THE SILVER CLOUD (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	THE PASSION (S. JOHN) ...	2/0	2/0	1/0	—
THE WATER FAIRIES (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	THE PASSION (S. MATTHEW) ...	2/0	2/0	—	—
THE WISHING STONE (ditto) (Sol-Fa, 0/0)	1/4	—	—	—	THE PASSION (S. MATTHEW) ...	1/2	2/0	—	—
J. H. ADAMS.					(Ditto. Chorus only and Words of Solo, Sol-Fa, 1/0)	—	—	—	—
A DAY IN SUMMER (Female Voices) (Sol-Fa, 0/0)	1/4	—	—	—	THE SAGES OF SHEBA (In the Press)	1/0	—	—	—
KING CONOR ...	2/0	2/0	4/0	—	THE SPIRIT ALSO HELPETH US (Motet) ...	1/0	—	—	—
THOMAS ADAMS.					THOU GUIDE OF ISRAEL ...	1/0	—	—	—
THE CROSS OF CHRIST (Sol-Fa, 0/0) ...	1/0	—	—	—	WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	—
THE HOLY CHILD (Sol-Fa, 0/0) ...	1/0	—	—	—	A. S. BAKER.				
THE RAINBOW OF PEACE ...	1/0	—	—	—	COMMUNION SERVICE, IN E ...	1/0	—	—	—
B. AGUTTER.					GRANVILLE BANTOCK.				
MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices) ...	2/0	—	—	—	THE FIRE-WORSHIPPERS ...	2/0	—	—	—
MISSA DE SANCTO ALBANO (English) ...	2/0	1/0	3/0	—	J. BARNEY.				
THOMAS ANDERTON.					REBEKAH (Sol-Fa, 0/0) ...	1/0	1/0	2/0	—
THE NORMAN BARON ...	1/0	1/0	—	—	THE LORD IS KING (with Psalm) (Sol-Fa, 1/0) ...	1/0	2/0	—	—
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	1/0	—	—	—	KING ALL GLORIOUS (Sol-Fa, 0/2) ...	0/2	—	—	—
VULE TIDE ...	1/0	1/0	2/0	—	LEONARD BARNES.				
J. H. ANGER.					THE BRIDAL DAY ...	2/4	—	1/0	—
A SONG OF THANKSGIVING ...	1/0	—	—	—	J. F. BARNETT.				
W. I. ARGENT.					PARADISE AND THE PERI ...	4/0	—	0/0	—
MASS, IN B FLAT (St. Benedict) ...	2/0	—	—	—	THE ANCIENT MARINER (Sol-Fa, 0/0) ...	2/0	4/0	4/0	—
P. ARMES.					THE RAISING OF LAZARUS ...	0/0	—	2/0	—
HEZEKIAH ...	2/0	—	—	—	THE WISHING BELL (Female voices) (Sol-Fa, 1/0) ...	2/0	—	—	—
ST. BARNABAS ...	2/0	—	—	—	MARMADUKE BARTON.				
ST. JOHN THE EVANGELIST ...	2/0	—	—	—	MASS IN A MAJOR (For Advent and Lent) ...	1/0	—	—	—
A. D. ARNOTT.					BEETHOVEN.				
THE BALLAD OF CARMILHAN (Sol-Fa, 1/0) ...	4/0	—	—	—	A CALM SEA AND A PROSPEROUS VOYAGE	0/4	—	—	—
YOUNG LOCHINVAR (Sol-Fa, 0/0) ...	1/0	—	—	—	CHORAL FANTASIA (Sol-Fa, 0/0) ...	1/0	—	—	—
E. ASPA.					CHORAL SYMPHONY ...	2/0	—	—	—
ENDYMION (with Recitation) ...	2/0	—	—	—	DITTO VOCAL PORTION (Sol-Fa, 0/0) ...	1/0	—	—	—
THE GIPSIES' ...	1/0	—	—	—	COMMUNION SERVICE, IN C ...	1/0	—	2/0	—
ASTORGA.					ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/0	2/0	—
STABAT MATER ...	1/0	1/0	—	—	MASS, IN C ...	1/0	1/0	2/0	—
IVOR ATKINS.					MASS, IN D ...	2/0	2/0	4/0	—
HYMN OF FAITH ...	1/0	—	—	—	WRECK, AS THOU LIVEDST ...	0/0	—	—	—
J. C. BACH.					MOUNT OF OLIVES (Chorus, Sol-Fa, 0/0) ...	1/0	1/0	2/0	—
I WRESTLE AND PRAY (Motet) (Sol-Fa, 0/0) ...	0/4	—	—	—	DITTO CHORUS ONLY ...	0/0	1/0	—	—
J. S. BACH.					RUINS OF ATHENS (Sol-Fa, 0/0) ...	1/0	—	—	—
A STRONGHOLD SURE (Sol-Fa, Chorus only, 0/0) ...	1/0	—	—	—	THE PRAISE OF MUSIC ...	1/0	2/0	2/0	—
BE NOT AFRAID (Motet) (Sol-Fa, 0/4) ...	0/4	—	—	—	A. H. BEHREND.				
BIDE WITH US ...	1/0	—	—	—	SINGERS FROM THE SEA (Female Voices) ...	1/0	—	—	—
BLESSING, GLORY, AND WISDOM ...	0/0	—	—	—	(Ditto, Sol-Fa, 0/0) ...	—	—	—	—
CHRIST LAY IN DEATH'S DARK PRISON ...	1/0	—	—	—	WILFRED BENDALL.				
CHRISTMAS ORATORIO ...	2/0	2/0	4/0	—	A LEGEND OF BREGENZ (Female voices) ...	1/0	—	—	—
DITTO (PARTS 1 & 2) ...	1/0	—	—	—	(Ditto, Sol-Fa, 0/0) ...	—	—	—	—
DITTO (PARTS 3 & 4) ...	1/0	—	—	—	THE LADY OF SHALOTT (Female voices) ...	1/0	—	—	—
DITTO (PARTS 5 & 6) ...	1/0	—	—	—	(Ditto, Sol-Fa, 0/0) ...	—	—	—	—
COME, JESU, COME (Motet) ...	1/0	—	—	—	SONG DANCES. Vocal Suite. (Female Voices) ...	2/0	—	—	—
COME, REDEEMER OF OUR RACE ...	1/0	—	—	—	(Ditto, Sol-Fa, 0/0) ...	—	—	—	—
FROM DEPTHS OF WOE I CALL ON THEE (In the Press)	1/0	—	—	—	KAREL BENDL.				
GOD GORTH UP WITH SHOUTING ...	1/0	—	—	—	WATER-SPRITS' REVENGE (Female voices) ...	1/0	—	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—	—	SIR JULIUS BENEDICT.				
GOD'S TIME IS THE BEST (Sol-Fa, 0/0) ...	1/0	—	—	—	PASSION MUSIC (from ST. PETER) ...	1/0	—	—	—
HOW BRIGHTLY SHINES ...	1/0	—	—	—	ST. PETER ...	2/0	2/0	2/0	—
JESU, PRICELESS TREASURE (Sol-Fa, 0/0) ...	1/0	—	—	—	THE LEGEND OF ST. CECILIA (Sol-Fa, 1/0) ...	2/0	2/0	2/0	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—	—	GEORGE J. BENNETT.				
JESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—	—	EASTER HYMN ...	1/0	—	—	—
MAGNIFICAT, IN D ...	1/0	—	—	—	SIR W. STERNDAL BENNETT.				
MASS, IN B MINOR (Chorus only, Sol-Fa, 1/0) ...	2/0	2/0	4/0	—	INTERNATIONAL EXHIBITION ODE (1884) ...	1/0	—	—	—
MISSA BREVIS, IN A ...	1/0	—	—	—	THE MAY QUEEN (Sol-Fa, 0/0) ...	1/0	1/0	2/0	—
MY SPIRIT WAS IN HEAVENESS ...	1/0	—	—	—	DITTO CHORUS ONLY ...	0/0	1/0	—	—
NOW SHALL THE GRACE (Double Chorus) (Ditto, Sol-Fa, 0/0) ...	0/0	—	—	—	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	2/0	—
O LIGHT EVERLASTING (Sol-Fa, 0/0) ...	1/0	—	—	—					
PRAISE OUR GOD WHO REIGNS IN HEAVEN ...	1/0	—	—	—					
PRAISE THOU THE LORD, JERUSALEM ...	1/0	—	—	—					
SING YE TO THE LORD (Motet) ...	1/0	—	—	—					

Most of these Cantatas, &c., can be supplied in Roman, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

		11	11	11			11	11	11
<b>HECTOR BERLIOZ.</b>					<b>A. VON AHN CARSE.</b>				
FAUST ...	(Ditto Chorus and Words of Solos only, Sol-Fa, 1/2)	2/6	—	—	THE LAY OF THE BROWN ROSARY ...	2/6	—	—	—
THE CHILDHOOD OF CHRIST ...	(Ditto Chorus and Words of Solos only, Sol-Fa, 0/6)	1/0	—	—	<b>GEORGE CARTER.</b>				
<b>G. R. BETJEMANN.</b>					SINFONIA CANTATA (12th Psalm) ...	2/0	—	2/2	—
THE SONG OF THE WESTERN MEN ...	1/0	—	—	—	<b>WILLIAM CARTER.</b>				
<b>W. R. BEXFIELD.</b>					PLACIDA (Chorus only, 1/6) ...	1/0	2/6	4/0	—
ISRAEL RESTORED ...	4/0	—	—	—	<b>CHERUBINI.</b>				
<b>HUGH BLAIR.</b>					FOURTH MASS, IN C ...	1/6	1/6	2/6	—
BLESSED ARE THEY WHO WATCH (Advent)	1/6	—	—	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/6	1/6	2/6	—
HARVEST-TIDE ...	1/6	—	—	—	SECOND MASS, IN D MINOR ...	1/6	2/6	3/6	—
THE SONG OF DEBORAH AND BARAK ...	2/6	—	—	—	THIRD MASS (Cordination) ...	1/0	1/6	2/6	—
TRAFALGAR (Sol-Fa, 0/6) ...	1/6	—	—	—	<b>E. T. CHIPP.</b>				
<b>JOSIAH BOOTH.</b>					JOE ...	1/6	—	—	—
THE DAY OF REST (Female voices) (Sol-Fa, 0/6) ...	1/6	—	—	—	NAOMI ...	2/0	—	—	—
<b>KATE BOUNDY.</b>					<b>HAMILTON CLARKE.</b>				
THE RIVAL FLOWERS (Operetta) (Sol-Fa, 0/6) ...	1/6	—	—	—	DRUMS AND VOICES (Operetta) (Sol-Fa, 0/6) ...	2/6	—	—	—
<b>E. M. BOYCE.</b>					HORNPIPE MARY (Operetta) (Sol-Fa, 0/6) ...	2/6	—	—	—
THE LAY OF THE BROWN ROSARY ...	1/6	—	—	—	PEPIN THE PIPPIN (Operetta) (Sol-Fa, 0/6) ...	2/6	—	—	—
THE SANDS OF CORRIEMIE (Female voices) ...	1/6	—	—	—	THE DAISY CHAIN (Operetta) (Sol-Fa, 0/6) ...	2/6	—	—	—
(Ditto, Sol-Fa, 0/6) ...	1/6	—	—	—	THE MISSING DUKE (Operetta) (Sol-Fa, 0/6) ...	2/6	—	—	—
YOUNG LOCHINVAR ...	1/6	—	—	—	<b>FREDERIC CLIFFE.</b>				
<b>J. BRADFORD.</b>					THE NORTH-EAST WIND (Sol-Fa, 0/6) ...	1/0	—	—	—
HARVEST CANTATA ...	1/6	—	—	—	<b>GERARD F. COBB.</b>				
<b>W. F. BRADSHAW.</b>					A SONG OF TRAFALGAR (Men's voices) ...	1/0	—	—	—
GASPAR BECERRA ...	1/6	—	—	—	MY SOUL TRULY WAITETH ...	1/0	—	—	—
<b>J. BRAHMS.</b>					<b>R. G. COLE.</b>				
A SONG OF DESTINY ...	1/0	—	—	—	THE PASSING OF SUMMER ...	2/1	—	—	—
<b>C. BRAUN.</b>					<b>S. COLERIDGE-TAYLOR.</b>				
QUEEN MAE AND THE KOBOLDS (Operetta) (Sol-Fa, 0/6) ...	2/6	—	—	—	SCENES FROM THE SONG OF HIAWATHA ...	4/6	4/0	5/0	—
SIGURED ...	1/0	—	—	—	(Ditto, Sol-Fa, 1/6) ...	1/6	—	—	—
THE COUNTRY MOUSE AND THE TOWN MOUSE (Operetta) (Sol-Fa, 0/6) ...	1/0	—	—	—	HIAWATHA'S WEDDING-FEAST (Sol-Fa, 1/6) ...	1/6	—	—	—
THE SNOW QUEEN (Operetta) (Sol-Fa, 0/6) ...	1/0	—	—	—	HIAWATHA'S HOCHZEIT ... 3 marks	1/6	—	—	—
<b>A. HERBERT BREWER.</b>					THE DEATH OF MINNEHAHA (Sol-Fa, 1/6) ...	1/6	—	—	—
A SONG OF EDEN ...	1/0	—	—	—	HIAWATHA'S DEPARTURE (Sol-Fa, 1/6) ...	2/0	—	—	—
EMMAUS (Sol-Fa, 0/6) ...	2/6	2/0	—	—	THE BLIND GIRL OF CASTEL-CUILLE (Ditto, Sol-Fa, 1/6) ...	2/6	2/0	—	—
NINETY-EIGHTH PSALM ...	1/6	—	—	—	MEG BLANE (Sol-Fa, 0/6) ...	2/6	—	—	—
O PRAISE THE LORD ...	1/0	—	—	—	THE ATONEMENT ...	2/6	4/0	5/0	—
THE HOLY INNOCENTS ...	2/0	—	—	—	<b>FREDERICK CORDER.</b>				
<b>J. C. BRIDGE.</b>					THE BRIDAL OF TRIERMAIN (Sol-Fa, 1/6) ...	4/6	—	—	—
DANIEL ...	3/6	—	—	—	<b>SIR MICHAEL COSTA.</b>				
RESURGAM ...	1/6	—	—	—	THE DREAM ...	1/6	—	—	—
RUDEL ...	4/0	—	—	—	<b>H. COWARD.</b>				
<b>J. F. BRIDGE.</b>					GARETH AND LINET (Sol-Fa, Chorus only, 1/6) ...	2/6	—	—	—
BOADICEA ...	2/6	—	—	—	THE STORY OF BETHANY (Sol-Fa, 1/6) ...	2/6	4/0	—	—
CALLIRHOE (Sol-Fa, 1/6) ...	2/6	2/0	4/0	—	<b>F. H. COWEN.</b>				
FORGING THE ANCHOR (Sol-Fa, 1/6) ...	1/6	—	—	—	A DAUGHTER OF THE SEA (Female vv.) (Sol-Fa, 1/6) ...	2/6	—	—	—
HYMN TO THE CREATOR ...	1/0	—	—	—	A SONG OF THANKSGIVING ...	1/6	—	—	—
MOUNT MORIAH ...	2/0	—	—	—	CHRISTMAS SCENES (Female voices) (Sol-Fa, 0/6) ...	1/6	—	—	—
NINEVEH ...	2/6	2/0	4/0	—	CORONATION ODE ...	1/6	—	—	—
ROCK OF AGES (Lat. and Eng.) (Sol-Fa, 0/6) ...	1/6	—	—	—	JOHN GILPIN (Sol-Fa, 1/6) ...	2/6	—	—	—
THE BALLAD OF THE CLAMPHEDOWN (Ditto, Sol-Fa, 0/6) ...	1/6	—	—	—	ODE TO THE PASSIONS (Sol-Fa, 1/6) ...	2/6	—	—	—
THE CRADLE OF CHRIST (Solo: Male Speciosa) ...	1/6	—	—	—	RUTH (Sol-Fa, 1/6) ...	4/0	4/6	5/0	—
THE FLAG OF ENGLAND (Sol-Fa, 0/6) ...	1/6	—	—	—	ST. JOHN'S EVE (Sol-Fa, 1/6) ...	2/6	4/6	4/0	—
THE FROGS AND THE OX (Operetta) (Sol-Fa, 0/6) ...	1/6	—	—	—	SLEEPING BEAUTY (Sol-Fa, 1/6) ...	2/6	4/6	4/0	—
THE INCHCAPE ROCK ...	1/0	—	—	—	SUMMER ON THE RIVER (Female vv.) (Sol-Fa, 0/6) ...	2/6	—	—	—
THE LOBSTER'S GARDEN PARTY (Female vv.) (Ditto, Sol-Fa, 0/6) ...	1/6	—	—	—	THE ROSE OF LIFE (Female voices) (Sol-Fa, 0/6) ...	2/6	—	—	—
THE LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	—	—	—	THE WATER LILY ...	2/6	—	—	—
THE SPIDER AND THE FLY (Operetta) (Sol-Fa, 0/6) ...	1/6	—	—	—	VILLAGE SCENES (Female voices) (Sol-Fa, 0/6) ...	1/6	—	—	—
<b>DUDLEY BUCK.</b>					<b>J. MAUDE CRAMENT.</b>				
THE LIGHT OF ASIA ...	2/6	2/6	5/0	—	I WILL MAGNIFY THEE, O GOD (12th Psalm) ...	1/6	—	—	—
<b>EDWARD BUNNETT.</b>					LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	—
OUT OF THE DEEP (130th Psalm) ...	1/0	—	—	—	<b>W. CRESER.</b>				
<b>T. A. BURTON.</b>					EUDORA (A dramatic Idyll) ...	2/6	—	—	—
CAPTAIN REECE (Boys' voices) (Sol-Fa, 0/6) ...	1/6	—	—	—	<b>W. CROTCH.</b>				
THE TRAGEDY OF COCK ROBIN (Short Action Piece) (Sol-Fa, 0/6) ...	0/6	—	—	—	PALESTINE ...	2/6	2/6	5/0	—
THE YARN OF THE NANCY BELL (Cantata or School Song) (Boys' voices) (Sol-Fa, 0/6) ...	1/0	—	—	—	<b>W. H. CUMMINGS.</b>				
<b>W. BYRD.</b>					THE FAIRY RING ...	2/6	—	—	—
MASS FOR FOUR VOICES ...	2/6	—	—	—	<b>W. G. CUSINS.</b>				
<b>CARISSIMI.</b>					TE DEUM, IN B FLAT ...	1/6	—	—	—
JEPHTHAH ...	1/6	—	—	—	<b>FÉLICIEN DAVID.</b>				
					THE DESERT (Male voices) ...	1/6	2/0	2/0	—
					<b>H. WALFORD DAVIES.</b>				
					HERVÉ RIEL ...	1/6	—	—	—
					THE TEMPLE ...	4/6	5/0	5/0	—
					THE THREE JOVIAL HUNTSMEN (Folia) ...	1/6	—	—	—
					<b>P. H. DIEMER.</b>				
					BETHANY ...	4/0	—	—	—
					<b>M. E. DOORLY.</b>				
					LAZARUS ...	2/6	—	—	—



		1/1	1/2	1/3			1/1	1/2	1/3
<b>F. G. DOSSERT.</b>					<b>ROBERT FRANZ.</b>				
COMMUNION SERVICE, IN E MINOR ...	...	2/0	—	—	PRaise YE THE LORD (117th Psalm) ...	...	1/0	—	—
MASS, IN E MINOR ...	...	1/0	—	—	<b>NIELS W. GADE.</b>				
<b>LUCY K. DOWNING.</b>					CHRISTMAS EVE (Sol.-Fa, 0/0) ...	...	1/0	1/0	—
A PARABLE IN SONG ...	...	2/0	—	—	COMALA ...	...	2/0	1/0	4/0
<b>T. F. DUNHILL.</b>					ERL-KING'S DAUGHTER (Sol.-Fa, 0/0) ...	...	1/0	1/0	2/0
TUBAL CAIN (Ballad) (Sol.-Fa, 0/0) ...	...	1/0	—	—	PSYCHE (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
<b>F. DUNKLEY.</b>					SPRING'S MESSAGE (Sol.-Fa, 0/0) ...	...	0/0	—	—
THE WRECK OF THE HESPERUS ...	...	1/0	—	—	THE CRUSADERS (Sol.-Fa, 1/0) ...	...	1/0	1/0	4/0
<b>ANTONIN DVORÁK.</b>					ZION ...	...	1/0	1/0	2/0
COMMUNION SERVICE, IN D ...	...	2/0	—	—	<b>HENRY GADSBY.</b>				
MASS, IN D ...	...	2/0	—	—	ALCESTIS (Male voices) ...	...	4/0	—	—
PATRIOTIC HYMN ...	...	1/0	—	—	COLUMBUS (Male voices) ...	...	2/0	—	—
Ditto (German and Bohemian Words) ...	...	2/0	—	—	LORD OF THE ISLES (Sol.-Fa, 1/0) ...	...	1/0	—	—
REQUIEM MASS ...	...	5/0	5/0	7/0	<b>F. W. GALPIN.</b>				
ST. LUDMILA ...	...	5/0	5/0	7/0	YE OLDE ENGLISHE PASTYMES (Female voices) ...	...	1/0	—	—
Ditto (German and Bohemian Words) ...	...	5/0	—	—	<b>G. GARRETT.</b>				
STABAT MATER (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0	HARVEST CANTATA (Sol.-Fa, 0/0) ...	...	1/0	—	—
Ditto (English Words) (At the Foot of the Cross) (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0	THE SHUNAMITE ...	...	2/0	—	—
THE SPECTRE'S BRIDE (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0	THE TWO ADVENTS ...	...	1/0	—	—
Ditto (German and Bohemian Words) ...	...	4/0	—	—	<b>R. MACHILL GARTH.</b>				
<b>A. E. DYER.</b>					EZEKIEL ...	...	4/0	—	—
ELECTRA OF SOPHOCLES ...	...	1/0	2/0	—	THE WILD HUNSMAN ...	...	1/0	1/0	—
SALVATOR MUNDI ...	...	5/0	—	—	<b>A. R. GAUL.</b>				
<b>JOHN B. DYKES.</b>					AROUND THE WINTER FIRE (Female voices) ...	...	2/0	—	—
THE LORD IS MY SHEPHERD ...	...	1/0	—	—	Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—
THESE ARE THEY (Sol.-Fa, 0/0) ...	...	0/0	—	—	A SONG OF LIFE (Ode to Music) (Sol.-Fa, 0/0) ...	...	1/0	—	—
<b>H. J. EDWARDS.</b>					ISRAEL IN THE WILDERNESS (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
PRAISE TO THE HOLIEST ...	...	1/0	—	—	JOAN OF ARC (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
THE ASCENSION ...	...	2/0	—	—	PASSION SERVICE ...	...	2/0	2/0	4/0
THE EPIPHANY ...	...	2/0	—	—	RUTH (Sol.-Fa, 0/0) (Choruses only, 1/0) ...	...	2/0	2/0	4/0
<b>EDWARD ELGAR.</b>					THE ELFIN HILL (Female voices) ...	...	2/0	—	—
CARACTACUS (Sol.-Fa, Choruses only, 1/0) ...	...	2/0	4/0	5/0	THE HARE AND THE TORTOISE (for Juveniles) ...	...	1/0	—	—
KING OLAF (Sol.-Fa, Choruses only, 1/0) ...	...	2/0	—	4/0	Ditto (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
TE DEUM AND BENEDICTUS ...	...	1/0	—	—	THE LEGEND OF THE WOOD (Female voices) ...	...	1/0	—	—
THE APOSTLES ...	...	5/0	5/0	7/0	Ditto (Sol.-Fa, 0/0) ...	...	2/0	2/0	4/0
(Choruses and Words of Solos only, Sol.-Fa, 2/0) ...	...	5/0	—	—	THE PRINCE OF PEACE (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
Ditto, German Words, 2 Marks ...	...	2/0	4/0	5/0	THE TEN VIRGINS (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
THE DREAM OF GERONTIUS ...	...	2/0	—	—	TOLLERS OF THE DEEP (Female voices) ...	...	2/0	—	—
Ditto, Sol.-Fa, Choruses only, 1/0 ...	...	2/0	—	—	UNA (Sol.-Fa, 1/0) ...	...	2/0	2/0	4/0
Ditto, French Words, Prix fr. 7.00 net ...	...	2/0	—	—	UNION JACK (Unison Song with Actions) ...	...	0/0	—	—
Ditto, German Words, 2 Marks ...	...	2/0	—	—	<b>FR. GERNSHEIM.</b>				
THE BANNER OF ST. GEORGE (Sol.-Fa, 1/0) ...	...	1/0	—	—	SALAMIS, A TRIUMPH SONG (Male voices) ...	...	1/0	—	—
THE BLACK KNIGHT ...	...	2/0	—	—	<b>E. OUSELEY GILBERT.</b>				
THE LIGHT OF LIFE (Lux Christi) ...	...	2/0	—	—	SANTA CLAUS AND HIS COMRADES (Operetta) ...	...	2/0	—	—
<b>ROSALIND F. ELICOTT.</b>					Ditto (Sol.-Fa, 0/0) ...	...	2/0	—	—
ELYSIUM ...	...	1/0	—	—	<b>F. E. GLADSTONE.</b>				
THE BIRTH OF SONG ...	...	1/0	—	—	PHILIPPI ...	...	2/0	—	—
<b>GUSTAV ERNEST.</b>					<b>GLUCK.</b>				
ALL THE YEAR ROUND (Female vv.) (Sol.-Fa, 0/0) ...	...	1/0	—	—	ORPHEUS (Choruses, Sol.-Fa, 1/0) ...	...	2/0	—	—
<b>HARRY EVANS.</b>					Ditto (Act II. ONLY) ...	...	1/0	—	—
THE VICTORY OF ST. GARMON (Sol.-Fa, 0/0) ...	...	1/0	—	—	<b>PERCY GODFREY.</b>				
<b>A. J. EYRE.</b>					THE SONG OF THE AMAL ...	...	1/0	—	—
COMMUNION SERVICE IN E FLAT ...	...	1/0	—	—	<b>HERMANN GOETZ.</b>				
<b>T. FACER.</b>					BY THE WATERS OF BABYLON (117th Psalm) ...	...	1/0	—	—
A MERRY CHRISTMAS (School Cantata) ...	...	1/0	—	—	NONIA ...	...	1/0	—	—
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	THE WATER-LILY (Male voices) ...	...	1/0	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	...	2/0	—	—	<b>A. M. GOODHART.</b>				
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	ARETHUSA ...	...	1/0	—	—
SONS OF THE EMPIRE (School Cantata) ...	...	1/0	—	—	EARL HILDAN'S DAUGHTER ...	...	1/0	—	—
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	FOUNDER'S DAY (Ode) ...	...	1/0	—	—
<b>E. FANING.</b>					SIR ANDREW BARTON ...	...	1/0	—	—
BUTTERCUPS AND DAISIES (Female voices) ...	...	1/0	—	—	THE SPANISH ARMADA ...	...	0/0	—	—
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	<b>CH. GOUNOD.</b>				
<b>HENRY FARMER.</b>					COMMUNION SERVICE (Messe Solennelle) ...	...	1/0	2/0	1/0
MASS, IN B FLAT (Latin and English) (Sol.-Fa, 1/0) ...	...	2/0	2/0	2/0	Ditto (Troisième Messe Solennelle) ...	...	2/0	—	—
<b>PERCY K. FLETCHER.</b>					DAUGHTERS OF JERUSALEM ...	...	1/0	—	—
THE TOY REVIEW (Operetta) (Sol.-Fa, 0/0) ...	...	1/0	—	—	DE PROFUNDIS (117th Psalm) (Latin Words) ...	...	1/0	—	—
THE ENCHANTED ISLAND (Operetta) ...	...	2/0	—	—	Ditto (Out of darkness) ...	...	1/0	—	—
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	GALLIA (Sol.-Fa, 0/0) ...	...	1/0	—	—
THE OLD YEAR'S VISION (Operetta) (Sol.-Fa, 0/0) ...	...	1/0	—	—	MESSE SOLENNELLE (St. Cecilia) ...	...	1/0	1/0	2/0
<b>J. C. FORRESTER.</b>					MORS ET VITA (Latin or English) ...	...	2/0	4/0	7/0
THE KALENDAR (Operetta) (Sol.-Fa, 0/0) ...	...	2/0	—	—	Ditto (Sol.-Fa, Latin and English) ...	...	2/0	—	—
<b>MYLES B. FOSTER.</b>					O COME NEAR TO THE CROSS (Stabat Mater) ...	...	0/0	—	—
SNOW FAIRIES (Female voices) (Sol.-Fa, 0/0) ...	...	1/0	—	—	OUT OF DARKNESS ...	...	1/0	—	—
THE ANGELS OF THE BELLS (Female voices) ...	...	1/0	—	—	REQUIEM MASS, from "Mors et Vita" ...	...	2/0	2/0	—
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	THE REDEMPTION (English Words) (Sol.-Fa, 2/0) ...	...	2/0	4/0	7/0
THE BONNIE FISHWIVES (Female vv.) (Sol.-Fa, 0/0) ...	...	1/0	—	—	Ditto (French Words) ...	...	2/0	—	—
THE COMING OF THE KING (Female voices) ...	...	1/0	—	—	Ditto (German Words) ...	...	10/0	—	—
Ditto (Sol.-Fa, 0/0) ...	...	1/0	—	—	THE SEVEN WORDS OF OUR SAVIOUR ON THE CROSS (Fifth Jerusalem) ...	...	1/0	—	—
					TROISIÈME MESSE SOLENNELLE ...	...	2/0	—	—



	1s	1s	1s
<b>C. H. GRAUN.</b>			
TE DEUM	2/0	2/6	4/0
THE PASSION OF OUR LORD (Det Tod Jesu) ...	2/0	2/6	4/0
(Choruses only, 1/6)			
<b>ALAN GRAY.</b>			
ARETHUSA	1/6	—	—
A SONG OF REDEMPTION	1/6	—	—
THE LEGEND OF THE ROCK-BOY BELL	1/6	—	—
THE WIDOW OF ZAREPHATH	1/6	—	—
<b>J. O. GRIMM.</b>			
THE SOUL'S ASPIRATION	1/6	—	—
<b>G. HALFORD.</b>			
THE PARACLETE	2/0	—	—
<b>E. V. HALL.</b>			
IS IT NOTHING TO YOU (Sol-Fa, 9/6)	9/6	—	—
<b>W. A. HALL.</b>			
THE PRESENTATION IN THE TEMPLE	1/6	—	—
<b>HANDEL.</b>			
ACIS AND GALATEA	1/0	1/6	2/6
(Detto, New Edition, edited by J. Barby (Sol-Fa, 6/6))	1/0	1/6	2/6
ALCESTE	2/0	—	—
ALEXANDER BALUS	2/0	2/6	4/0
ALEXANDER'S FEAST	2/0	2/6	4/0
ATHALIAH	2/0	2/6	4/0
SELSHAZZAR	2/0	2/6	4/0
CHANDOS TE DEUM	1/0	1/6	2/6
CORONATION AND FUNERAL ANTHEMS	—	—	5/6
Or, singly:—			
LET THY HAND BE STRENGTHENED	0/6	—	—
MY HEART IS INDITING	0/6	—	—
THE KING SHALL REJOICE (Sol-Fa, 6/6)	0/6	—	—
THE WAYS OF ZION	1/0	—	—
ZADOK THE PRIEST (Sol-Fa, 6/6)	0/6	—	—
DEBORAH	2/0	2/6	4/0
DETTINGEN TE DEUM	1/0	1/6	2/6
DIXIT DOMINUS (from Psalm cx.)	1/0	—	—
ESTHER	2/0	2/6	4/0
HERCULES (Choruses only, 1/6)	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by Mendelssohn	2/0	2/6	4/0
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edition	1/0	1/6	2/6
(Detto, Sol-Fa, 1/6)			
JEPHTHA	2/0	2/6	4/0
JOSHUA	2/0	2/6	4/0
UDAS MACCABÆUS (Sol-Fa, 1/6)	2/0	2/6	4/0
UDAS MACCABÆUS, Pocket Edition	1/0	1/6	2/6
Detto (Choruses only)	0/6	1/6	—
L'ALLEGRO (Choruses only, 1/6)	2/0	2/6	4/0
NISI DOMINUS	1/0	—	—
O COME, LET US SING UNTO THE LORD			
(5th Chorus Anthem)	1/6	—	—
ODE ON ST. CECILIA'S DAY	1/6	1/6	3/6
O PRAISE THE LORD (5th Chorus Anthem)	1/6	—	—
O PRAISE THE LORD, YE ANGELS (Folio)	2/6	—	—
SAMSON (Sol-Fa, 1/6)	2/0	2/6	4/0
Detto (Choruses only)	0/6	1/6	—
SAUL (Choruses only, 1/6)	2/0	2/6	4/0
SEMELE	2/0	2/6	4/0
SOLOMON (Choruses only, 1/6)	2/0	2/6	4/0
SUSANNA	2/0	2/6	4/0
THEODORA	2/0	2/6	4/0
THE MESSIAH, edited by V. Novello (Sol-Fa, 1/6)	2/0	2/6	4/0
THE MESSIAH, edited by E. Proot (Sol-Fa, 1/6)	2/0	2/6	4/0
THE MESSIAH, edited by V. Novello, Pocket Edition	1/0	1/6	2/6
THE MESSIAH, edited by W. T. Best (Sol-Fa, 1/6)	2/0	2/6	4/0
Detto (Choruses only)	0/6	1/6	—
THE PASSION	2/0	2/6	4/0
Detto (Abridged Edition)	1/0	—	—
THE TRIUMPH OF TIME AND TRUTH	2/0	2/6	4/0
UTRECHT JUBILATE	1/0	—	—
<b>SYDNEY HARDCASTLE.</b>			
SING A SONG OF SIXPENCE (Operetta)	0/6	—	—
<b>C. A. E. HARRISS.</b>			
PAN (A Chorus Idyl)	2/6	—	—
<b>BASIL HARWOOD.</b>			
INCLINA, DOMINE (86th Psalm)	2/6	—	—
<b>F. K. HATTERSLEY.</b>			
HOW THEY BROUGHT THE GOOD NEWS			
FROM GHENT TO AIX	1/6	—	—
KING ROBERT OF SICILY	2/6	—	—
<b>HAYDN.</b>			
FIRST MASS, IN B FLAT (Latin)	1/0	1/6	2/6
Detto (Latin and English)	1/0	1/6	2/6
INSANÆ ET VANÆ CURÆ (Latin and English)	0/6	—	—
SECOND MASS, IN C (Latin)	1/0	1/6	2/6
SIXTEENTH MASS (Latin)	1/0	2/6	3/6
TE DEUM (English and Latin)	1/0	—	—
THE CREATION (Sol-Fa, 1/6)	2/0	2/6	4/0
THE CREATION, Pocket Edition	1/0	1/6	2/6
Detto (Choruses only)	0/6	1/6	—
<b>HAYDN (continued).</b>			
THE PASSION, OR, SEVEN LAST WORDS OF			
OUR SAVIOUR ON THE CROSS	2/0	2/6	4/0
THE SEASONS	2/0	2/6	4/0
Each Season, singly (Soprano, Tenor Sol-fa, Ed.)	1/0	—	—
Detto (Choruses only)	1/0	1/6	2/6
THIRD MASS (IMPERIAL) (Latin and English)	1/0	1/6	2/6
Detto (Latin)	1/0	1/6	2/6
<b>BATTISON HAYNES.</b>			
A SEA DREAM (Female voices) (Sol-Fa, 6/6)	1/6	—	—
THE FAIRIES' ISLE (Female voices)	1/6	—	—
THE SEA FAIRIES (Female voices) (Sol-Fa, 6/6)	1/6	—	—
<b>C. SWINNERTON HEAP.</b>			
FAIR ROSAMOND (Sol-Fa, 2/6)	2/6	4/0	6/0
Detto (Choruses only)	1/6	—	—
<b>EDWARD HECHT.</b>			
ERIC THE DANE	2/0	—	—
O MAY I JOIN THE CHOIR INVISIBLE	1/0	—	—
<b>GEORG HENSCHEL.</b>			
OUT OF DARKNESS (130th Psalm)	2/6	—	—
STABAT MATER	2/6	—	—
TE DEUM LAUDAMUS, IN C	1/6	—	—
<b>HENRY HILES.</b>			
THE CRUSADERS	2/6	—	—
GOD IS OUR REFUGE	0/6	—	—
WAR IN THE HOUSEHOLD	2/0	—	—
<b>FERDINAND HILLER.</b>			
A SONG OF VICTORY (Sol-Fa, 6/6)	1/0	1/6	—
NALA AND DAMAYANTI	4/0	—	6/0
ALL THEY THAT TRUST IN THEE	0/6	—	—
<b>H. E. HODSON.</b>			
THE GOLDEN LEGEND	2/0	—	—
<b>HEINRICH HOFMANN.</b>			
CHAMPAGNERLIED (Male voices)	1/6	—	—
CINDERELLA	2/0	—	—
MELUSINA	2/6	2/6	5/0
SONG OF THE NORNS (Female voices)	1/0	—	—
<b>JOSEPH HOLBROOKE.</b>			
BYRON (Poem)	1/6	—	—
<b>C. HOLLAND.</b>			
AFTER THE SKIRMISH	1/6	—	—
<b>T. S. HOLLAND.</b>			
KING GOLDEMAR (Operetta) (Sol-Fa, 6/6)	2/0	—	—
<b>GUSTAV VON HOLST.</b>			
THE IDEA (Humorous Operetta) (Sol-Fa, 6/6)	1/6	—	—
<b>HUMMEL.</b>			
ALMA VIRGO (Latin and English)	0/6	—	—
COMMUNION SERVICE, IN B FLAT	2/0	—	4/0
Detto, IN E FLAT	2/0	—	4/0
Detto, IN D	2/0	—	4/0
FIRST MASS, IN B FLAT	1/0	1/6	2/6
QUOD IN ORBE (Latin and English)	0/6	—	—
SECOND MASS, IN E FLAT	1/0	1/6	2/6
THIRD MASS, IN D	1/0	2/6	3/6
<b>W. H. HUNT.</b>			
STABAT MATER	2/0	2/6	—
<b>G. P. HUNTLEY.</b>			
PUSS-IN-BOOTS (Operetta) (Sol-Fa, 6/6)	2/0	—	—
VICTORIA, OR, THE BARD'S PROPHECY	2/0	—	—
(Detto, Sol-Fa, 1/6)			
<b>H. H. HUSS.</b>			
AVE MARIA (Female voices)	1/6	—	—
<b>F. ILIFFE.</b>			
SWEET ECHO	1/0	—	—
<b>JOHN W. IVIMEY.</b>			
THE WITCH OF THE WOOD (Operetta)	2/0	—	—
(Detto, Sol-Fa, 6/6)			
<b>W. JACKSON.</b>			
THE YEAR	2/0	2/6	—
<b>G. JACOBI.</b>			
CINDERELLA (Operetta) (Sol-Fa, 1/6)	2/0	—	—
THE BABES IN THE WOOD (Operetta) (Sol-Fa, 6/6)	2/0	—	—
<b>D. JENKINS.</b>			
DAVID AND SAUL (Sol-Fa, 2/6)	2/0	2/6	—

	1st	2nd	3rd	4th
<b>A. JENSEN.</b>				
THE FEAST OF ADONIS (Sol-Fa, 4/8) ...	1/4	1/4	—	—
<b>W. JOHNSON.</b>				
ECCE HOMO ...	1/4	—	—	—
<b>H. FESTING JONES.</b>				
KING BULBOUS (Operetta) (Sol-Fa, 4/8) ...	1/4	—	—	—
<b>C. WARWICK JORDAN.</b>				
BLOW YE THE TRUMPET IN ZION ...	1/4	—	—	—
<b>N. KILBURN.</b>				
BY THE WATERS OF BABYLON ...	1/4	—	—	—
THE LORD IS MY SHEPHERD (2nd Psalm) ...	0/8	—	—	—
THE SILVER STAR (Female voices) ...	1/4	—	—	—
<b>ALFRED KING.</b>				
THE EPIPHANY ...	1/4	—	—	—
<b>OLIVER KING.</b>				
BY THE WATERS OF BABYLON (19th Psalm) ...	1/4	—	—	—
THE NAIADS (Female voices) ...	1/4	—	—	—
THE ROMANCE OF THE ROSES ...	1/4	—	—	—
THE SANDS OF DEE (Sol-Fa, 4/8) ...	1/4	—	—	—
<b>J. KINROSS.</b>				
SONGS IN A VINEYARD (Female vv.) (Sol-Fa, 4/8) ...	1/4	—	—	—
<b>H. LAHEE.</b>				
THE SLEEPING BEAUTY (Female vv.) (Sol-Fa, 4/8) ...	1/4	—	—	—
<b>G. F. LE JEUNE.</b>				
COMMUNION SERVICE IN C ...	1/4	—	—	—
FIRST MASS IN C ...	1/4	—	—	—
<b>EDWIN H. LEMARE.</b>				
TIS THE SPRING OF SOULS TO-DAY ...	1/4	—	—	—
COMMUNION SERVICE IN F ...	1/4	—	—	—
<b>LEONARDO LEO.</b>				
DIXIT DOMINUS ...	1/4	1/4	—	—
<b>F. LEONI.</b>				
THE GATE OF LIFE (Sol-Fa, 1/4) ...	1/4	—	—	—
<b>H. LESLIE.</b>				
THE FIRST CHRISTMAS MORN ...	1/4	—	—	—
<b>F. LISZT.</b>				
THE LEGEND OF ST. ELIZABETH ...	1/4	1/4	1/4	—
THIRTEENTH PSALM ...	1/4	—	—	—
<b>C. H. LLOYD.</b>				
A HYMN OF THANKSGIVING ...	1/4	—	—	—
ALCESTIS (Male voices) ...	1/4	—	—	—
ANDROMEDA ...	1/4	1/4	1/4	—
A SONG OF JUDGMENT ...	1/4	1/4	1/4	—
HERO AND LEANDER ...	1/4	—	—	—
ROSSALL ...	1/4	—	—	—
SIR OGIE AND THE LADIE ELSIE ...	1/4	—	—	—
THE GLEANERS' HARVEST (Female voices) ...	1/4	—	—	—
THE LONGBEARDS' SAGA (Male voices) ...	1/4	—	—	—
THE SONG OF BALDEK ...	1/4	—	—	—
THE RIGHTEOUS LIVE FOR EVERMORE ...	1/4	—	—	—
<b>CLEMENT LOCKNANE.</b>				
THE ELFIN QUEEN (Female voices) ...	1/4	—	—	—
<b>HARVEY LÖHR.</b>				
THE QUEEN OF SHEBA (CHORUSES ONLY, 1/4) ...	1/4	—	—	—
<b>W. H. LONGHURST.</b>				
THE VILLAGE FAIR (Female Voices) ...	1/4	1/4	—	—
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				
TERRA FLORA (or a Prep into Flower Land, Operetta for Children) ...	1/4	—	—	—
<b>C. BOERTON LOWE.</b>				
LITTLE BO-PEEP (Operetta). (Sol-Fa, 4/8) ...	1/4	—	—	—
<b>HAMISH MACCUNN.</b>				
LAY OF THE LAST MINSTREL (Sol-Fa, 1/4) ...	1/4	1/4	1/4	—
LORD ULLIN'S DAUGHTER (Sol-Fa, 4/8) ...	1/4	—	—	—
THE WRECK OF THE HESPERUS ...	1/4	—	—	—
<b>G. A. MACFARREN.</b>				
AJAX (Greek Play) ...	1/4	—	—	—
MAY-DAY (Sol-Fa, 4/8) ...	1/4	1/4	1/4	—
Ditto (CHORUSES ONLY) ...	0/8	1/4	—	—
OUTWARD BOUND ...	1/4	—	1/4	—
SONGS IN A CORNFIELD (Female voices) ...	1/4	—	—	—
Ditto (Sol-Fa, 4/8) ...	1/4	—	—	—
ST. JOHN THE BAPTIST ...	1/4	—	1/4	—
Ditto (Sol-Fa, Chorus only, 1/4) ...	1/4	—	—	—
THE LADY OF THE LAKE ...	1/4	—	1/4	—
Ditto (Chorus only, Sol-Fa, 1/4) ...	1/4	—	—	—
THE SOLDIER'S LEGACY (Operetta) ...	1/4	—	—	—
<b>A. C. MACKENZIE.</b>				
BETHLEHEM ...	1/4	1/4	1/4	—
Ditto. Act II, separately ...	1/4	—	—	—
JASON ...	1/4	1/4	1/4	—
JUBILEE ODE ...	1/4	—	—	—
THE BRIDE (Sol-Fa, 4/8) ...	1/4	—	—	—
THE COTTER'S SATURDAY NIGHT (Sol-Fa, 1/4) ...	1/4	—	—	—
THE DREAM OF JUBAL ...	1/4	1/4	1/4	—
Ditto. Chorus only, Sol-Fa, 1/4) ...	1/4	—	—	—
THE NEW COVENANT ...	1/4	—	—	—
THE ROSE OF SHARON ...	1/4	1/4	1/4	—
Ditto (Sol-Fa, 1/4) ...	1/4	—	—	—
THE PROCESSION OF THE ARK (Choral Scene) ...	1/4	—	—	—
Ditto (Sol-Fa, 4/8) ...	1/4	—	—	—
THE STORY OF SAYID ...	1/4	1/4	1/4	—
THE WITCH'S DAUGHTER ...	1/4	1/4	1/4	—
VENI, CREATOR SPIRITUS ...	1/4	—	—	—
<b>C. MACPHERSON.</b>				
BY THE WATERS OF BABYLON (19th Psalm) ...	1/4	—	—	—
<b>L. MANCINELLI.</b>				
ERO E LEANDRO (Opera) ...	1/4	—	—	—
<b>F. W. MARKULL.</b>				
ROLAND'S HORN (Male voices) ...	1/4	—	—	—
<b>F. E. MARSHALL.</b>				
PRINCE SPIRIT (Female voices) ...	1/4	—	—	—
CHORAL DANCES from Ditto ...	1/4	—	—	—
<b>GEORGE C. MARTIN.</b>				
COMMUNION SERVICE, IN A ...	1/4	—	—	—
Ditto. IN C ...	1/4	—	—	—
FESTIVAL TE DEUM IN A (Sol-Fa, 4/8) ...	0/8	—	—	—
<b>J. MASSENET.</b>				
MANON (Opera) ...	1/4	—	1/4	—
<b>J. T. MASSER.</b>				
HARVEST CANTATA ...	1/4	—	—	—
<b>J. H. MAUNDER.</b>				
PENITENCE, PARDON, AND PEACE (Sol-Fa, 1/4) ...	1/4	1/4	—	—
OLIVET TO CALVARY ...	1/4	1/4	—	—
(Sol-Fa, 4/8) ...	1/4	—	—	—
SONG OF THANKSGIVING (Sol-Fa, 4/8) ...	1/4	1/4	—	—
<b>T. R. MAYOR.</b>				
THE LOVE OF CHRIST ...	1/4	—	—	—
<b>J. H. MEE.</b>				
DELPHI, A LEGEND OF HELLAS (Male voices) ...	1/4	—	—	—
HORATIUS (Male voices) ...	1/4	—	—	—
MISSA SOLENNIS, IN E FLAT ...	1/4	—	—	—
<b>MENDELSSOHN.</b>				
ANTIGONE (Male voices) (Sol-Fa, 1/4) ...	1/4	—	—	—
AS THE HART PANTS (43rd Psalm) (Sol-Fa, 4/8) ...	1/4	—	—	—
COME, LET US SING (95th Psalm) (Sol-Fa, 4/8) ...	1/4	—	—	—
NOT UNTO US, O LORD (115th Psalm) ...	1/4	—	—	—
WHEN ISRAEL OUT OF EGYPT CAME ...	1/4	—	—	—
Ditto (Sol-Fa, 4/8) ...	1/4	—	—	—
ATHALIE (Sol-Fa, 4/8) ...	1/4	1/4	1/4	—
AVE MARIA (Saviour of Sinners) (Double Chorus) ...	1/4	—	—	—
CHRISTUS (Sol-Fa, 4/8) ...	1/4	—	—	—
ELIJAH (Pocket Edition) ...	1/4	1/4	1/4	—
ELIJAH (Sol-Fa, 1/4) ...	1/4	1/4	1/4	—
Ditto (Chorus only) ...	1/4	—	—	—
FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-Fa, 4/8) ...	1/4	—	—	—
Ditto (Male voices) (T.T.B.B.) ...	1/4	—	—	—
HEAR MY PRAYER (a solo and chorus) (Sol-Fa, 4/8) ...	1/4	—	—	—
Ditto ...	1/4	—	—	—
HYMN OF PRAISE (Lobgesang) (Sol-Fa, 4/8) ...	1/4	1/4	1/4	—
Ditto (Chorus only) ...	1/4	—	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 4/8) ...	1/4	—	—	—
LAUDA SION (Praise Chorus) (Sol-Fa, 4/8) ...	1/4	1/4	1/4	—
LORD, HOW LONG WILT THOU (Sol-Fa, 4/8) ...	1/4	—	—	—
LORELEY (Sol-Fa, 4/8) ...	1/4	—	—	—
MAN IS MORTAL (8 voices) ...	1/4	—	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) ...	1/4	—	—	—
Ditto (Sol-Fa, 4/8) ...	1/4	—	—	—
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (132nd Psalm) ...	1/4	—	—	—
ŒDIPUS AT COLONOS (Male voices) ...	1/4	—	—	—
ST. PAUL (Sol-Fa, 1/4) ...	1/4	1/4	1/4	—
Ditto (Chorus only) ...	1/4	—	—	—
ST. PAUL, Pocket Edition ...	1/4	1/4	1/4	—
SING TO THE LORD (95th Psalm) ...	1/4	—	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 3 voices, arranged in 4 parts ...	1/4	—	—	—
SON AND STRANGER (Operetta) ...	1/4	—	—	—
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/4) ...	1/4	1/4	1/4	—
THREE MOTETS FOR FEMALE VOICES ...	1/4	—	—	—
Ditto (Sol-Fa, 4/8, 4/8, and 4/8 each) ...	1/4	—	—	—
TO THE SONS OF ART (Male voices) (Sol-Fa, 4/8) ...	1/4	—	—	—
WHY RAGE FEROCESLY THE HEATHEN ...	1/4	—	—	—



	<i>1</i>	<i>2</i>	<i>3</i>		<i>1</i>	<i>2</i>	<i>3</i>
<b>R. D. METCALFE AND A. KENNEDY.</b>				<b>C. H. H. PARRY (continued).</b>			
PRINCE FERDINAND (Operetta) (Sol-FA, 9/8) ...	2/0	—	—	THE LOVE THAT CASTETH OUT FEAR (Single Solo) ...	2/6	—	—
<b>MEYERBEER.</b>				THE PIED PIPER OF HAMELIN ...	2/0	—	—
NINETY-FIRST PSALM (Latin) ...	1/6	—	—	VOICES CLAMANTUM (The voices of them that cry)	2/0	—	—
Ditto (English) ...	1/6	—	—	WAR AND PEACE (Ode) ...	2/6	—	—
<b>A. MOFFAT.</b>				Ditto Choruses and Women of Solos only, Tenor Sol-FA ...	1/4	—	—
A CHRISTMAS DREAM (A Cantata for Children) ...	1/0	—	—	Tonic Sol-FA ...	—	—	—
<b>B. MOLIQUE.</b>				<b>B. PARSONS.</b>			
ABRAHAM ...	2/0	1/6	1/0	THE CRUSADER ...	1/4	—	—
<b>J. A. MOONIE.</b>				<b>T. M. PATTISON.</b>			
A WOODLAND DREAM (Female voices) (Sol-FA, 9/8) ...	2/0	—	—	MAY DAY ...	1/0	—	—
KILLICRANKIE (Sol-FA, 9/8) ...	1/4	—	—	LONDON CRIES ...	2/0	—	—
<b>MOZART.</b>				THE ANCIENT MARINER ...	2/6	—	—
COMMUNION SERVICE, IN B FLAT (Latin and English) ...	1/4	—	—	Ditto (Choruses only) ...	1/0	—	—
FIRST MASS (Latin and English) ...	1/0	1/6	2/6	THE LAY OF THE LAST MINSTREL ...	2/0	—	—
GLORY, HONOUR, PRAISE ... Third Mass ...	0/3	—	—	Ditto (Choruses only) ...	1/0	—	—
HAVE MERCY, O LORD ... Second Mass ...	0/3	—	—	THE MIRACLES OF CHRIST (Sol-FA, 9/8) ...	1/0	—	—
KING THAMOS ...	1/0	1/6	—	<b>A. L. PEACE.</b>			
LITANIA DE VENERABILI ALTARIS (SS) ...	1/0	1/0	1/0	ST. JOHN THE BAPTIST (Sol-FA, 1/4) ...	2/6	—	—
LITANIA DE VENERABILI SACRAMENTO (SS) ...	1/0	1/0	1/0	<b>PERGOLESI.</b>			
O GOD, WHEN THOU APPEARST. First Mass ...	0/3	—	—	STABAT MATER (Female voices) (Sol-FA, 9/8) ...	1/0	—	—
(Sol-FA, 9/8) ...	—	—	—	<b>CIRO PINSUTI.</b>			
REQUIEM MASS ...	1/0	1/6	2/6	PHANTOMS—FANTASMI NELL' OMBRA ...	1/0	—	—
Ditto (Latin and English) (Sol-FA, 1/4) ...	1/0	1/6	2/6	<b>PERCY PITT.</b>			
SEVENTH MASS, IN B FLAT ...	1/0	—	—	HOHENLINDEN (Men's voices) ...	1/4	—	—
SPLENDENTE TE, DEUS ... First Mass ...	0/3	—	—	<b>V. W. POPHAM.</b>			
TWELFTH MASS (Latin) ...	1/0	1/6	2/6	EARLY SPRING ...	1/0	—	—
Ditto (Latin and English) (Sol-FA, 9/8) ...	1/0	1/6	2/6	<b>J. B. POWELL.</b>			
Ditto (Choruses only) ...	0/3	—	—	PANGE LINGUA (Sing, my tongue) ...	1/0	—	—
<b>E. MUNDELLA.</b>				<b>A. H. D. PRENDERGAST.</b>			
VICTORY OF SONG (Female voices) ...	1/0	—	—	THE SECOND ADVENT ...	1/4	—	—
<b>JOHN NAYLOR.</b>				<b>F. W. PRIEST.</b>			
JEREMIAH ...	2/0	—	—	THE CENTURION'S SERVANT ...	0/3	—	—
<b>JOSEF NESVERA.</b>				<b>C. E. PRITCHARD.</b>			
DE PROFUNDIS ...	1/4	—	—	KUNACEPA ...	4/0	—	—
<b>E. A. NUNN.</b>				<b>E. PROUT.</b>			
MASS, IN C ...	1/0	—	—	DAMON AND PHINTIAS (Male voices) ...	2/6	—	—
<b>E. CUTHBERT NUNN.</b>				FREEDOM ...	1/0	—	—
THE FAIRYSLIPPER (Children's Opera) (Sol-FA, 9/8) ...	2/0	—	—	HERWARD ...	4/0	—	—
<b>A. O'LEARY.</b>				QUEEN AIMÉE (Female voices) ...	1/6	—	—
MASS OF ST. JOHN ...	1/6	—	—	THE HUNDRETH PSALM (Sol-FA, 9/8) ...	1/0	—	—
<b>REV. SIR FREDK. OUSELEY.</b>				THE RED CROSS KNIGHT (Sol-FA, 2/0) ...	4/0	4/6	4/0
THE MARTYRDOM OF ST. POLYCARP ...	3/0	—	—	<b>PURCELL.</b>			
<b>R. F. PAINE.</b>				DIDO AND AENEAS ...	2/6	—	—
THE LORD REIGNETH (33rd Psalm) ...	1/0	—	—	ODE ON ST. CECILIA'S DAY ...	2/0	—	—
<b>PALESTRINA.</b>				TE DEUM AND JUBILATE, IN D ...	1/0	—	—
COMMUNION SERVICE (Mass Pope Marcell) ...	2/6	—	—	Ditto (Edited by Dr. Bridge) (Sol-FA, 9/8) ...	1/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	1/6	—	—	Ditto (Latin arrangement by R. R. Terry) ...	1/0	—	—
MISSA ASSUMPTA EST MARIA ...	1/6	—	—	KING ARTHUR ...	2/6	—	—
MISSA BREVIS ...	1/6	—	—	THE MASQUE IN "DIOCLESIAN" ...	2/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ...	1/6	—	—	<b>LADY RAMSAY.</b>			
MISSA PAPE MARCELLI ...	2/0	—	—	THE BLESSED DAMOSEL ...	0/4	—	—
STABAT MATER ...	1/6	—	—	<b>G. RATHBONE.</b>			
<b>H. W. PARKER.</b>				ORPHEUS (Power of Music) (Female voices) ...	1/6	—	—
A WANDERER'S PSALM ...	1/0	—	—	Ditto, Sol-FA, 9/8 ...	—	—	—
HORA NOVISSIMA ...	2/6	4/0	—	VOGELWEID THE MINNESINGER (Operetta) ...	1/0	—	—
LEGEND OF ST. CHRISTOPHER ...	5/0	—	—	Ditto, Sol-FA, 9/8 ...	—	—	—
THE ROBOLEDS ...	1/0	—	—	<b>F. J. READ.</b>			
<b>C. H. H. PARRY.</b>				THE SONG OF HANNAH ...	1/0	—	—
AGAMEMNON (Greek Play) ...	2/0	—	—	<b>J. F. H. READ.</b>			
A SONG OF DARKNESS AND LIGHT ...	2/0	—	—	BARTIMEUS ...	1/6	—	—
BLEST PAIR OF SIRENS (Sol-FA, 9/8) ...	1/0	—	—	CARACTACUS ...	2/6	—	—
Ditto, English and German Words, 8 marks 60 ...	—	—	—	HAROLD ...	4/0	—	8/0
DE PROFUNDIS (33rd Psalm) ...	2/0	—	—	IN THE FOREST (Male voices) ...	1/0	—	—
ETON ...	2/0	—	—	PSYCHE (Choruses only, 3/0) ...	1/0	—	7/4
INVOCATION TO MUSIC ...	2/6	—	—	THE CONSECRATION OF THE BANNER ...	1/0	—	—
JOB (Choruses only, Sol-FA, 1/4) ...	1/6	—	—	THE DEATH OF YOUNG ROWILLY ...	1/6	—	—
JUDITH (Choruses only, Sol-FA, 1/4) ...	1/0	6/0	7/6	THE HESPERUS (Sol-FA, 9/8) ...	1/6	—	—
KING SAUL (Choruses only, Sol-FA, 1/4) ...	1/0	6/0	7/0	<b>DOUGLAS REDMAN.</b>			
L'ALLEGRO (Sol-FA, 1/4) ...	1/6	—	—	ZOR UNUM VIA UNA (Female voices) ...	1/6	—	—
MAGNIFICAT (Latin) ...	1/6	—	—	<b>C. T. REYNOLDS.</b>			
ODE TO MUSIC ...	1/6	—	—	CHILDHOOD OF SAMUEL (Sol-FA, 1/4) ...	2/0	—	—
ODE ON ST. CECILIA'S DAY (Sol-FA, 1/4) ...	2/0	—	—	<b>ARTHUR RICHARDS.</b>			
PROMETHEUS UNBOUND ...	2/0	—	—	PUNCH AND JUDY (Operetta) (Sol-FA, 9/8) ...	1/6	—	—
TE DEUM LAUDAMUS (Latin) ...	2/6	—	—	THE WAXWORK CARNIVAL (Operetta) ...	3/0	—	—
THE GLORIES OF OUR BLOOD AND STATE ...	1/0	—	—	Ditto, Sol-FA, 9/8 ...	—	—	—
THE LOTUS-EATERS (The Choric Song) ...	2/0	—	—				

	<i>M</i>	<i>M</i>	<i>M</i>		<i>M</i>	<i>M</i>	<i>M</i>
<b>J. V. ROBERTS.</b>				<b>BERTRAM LUARD-SELEY.</b>			
ONAH ... ..	2/6	—	—	CHORUSES AND INCIDENTAL MUSIC TO			
THE PASSION ... ..	1/8	2/6	—	"HELENA IN TROAS" ... ..	1/6	—	—
<b>W. S. ROCKSTRO.</b>				SUMMER BY THE SEA (Female voices) ... ..	1/6	—	—
THE GOOD SHEPHERD ... ..	3/4	—	—	THE DYING SWAN ... ..	1/6	—	—
<b>J. L. ROECKEL.</b>				THE WAITS OF BREMEN (for Children)	1/6	—	—
LITTLE SNOW-WHITE (Operetta) (Sol-va, 0/0) ... ..	2/6	—	—	(Ditto, Sol-va, 0/0)	—	—	—
THE HOURS (Operetta) (Sol-va, 0/0) ... ..	2/6	—	—	<b>H. R. SHELLEY.</b>			
THE SILVER PENNY (Operetta) (Sol-va, 0/0) ... ..	2/6	—	—	VEXILLA REGIS (The Royal Banners forward go)	2/6	—	—
<b>EDMUND ROGERS.</b>				<b>B. SILAS.</b>			
THE FOREST FLOWER (Female voices) ... ..	1/6	—	—	COMMUNION SERVICE, IN C ... ..	1/6	—	—
<b>ROLAND ROGERS.</b>				JOASH ... ..	4/6	—	—
FLORABEL (Female voices) (Sol-va, 1/0) ... ..	1/6	—	—	MASS, IN C ... ..	1/6	—	—
PRAYER AND PRAISE (Obblig.) ... ..	4/6	—	—	<b>R. SLOMAN.</b>			
<b>F. ROLLASON.</b>				CONSTANTIA ... ..	2/6	—	—
STOOD THE MOURNFUL MOTHER WEeping	1/6	—	—	SUPPLICATION AND PRAISE ... ..	2/6	—	—
<b>ROMBERG.</b>				<b>HENRY SMART.</b>			
THE DRUM ... ..	1/6	—	—	KING RENÉ'S DAUGHTER (Female voices)	2/6	—	—
THE HARMONY OF THE SPHERES ... ..	1/6	—	—	(Ditto, Sol-va, 1/0)	—	—	—
THE LAY OF THE BELL (New Edition, translated				SING TO THE LORD ... ..	1/6	—	—
by the Rev. J. Trostbeck, D.D.) (Sol-va, 0/0) ... ..	1/6	1/6	2/6	THE BRIDE OF DUNKERBON (Sol-va, 1/0) ... ..	1/6	1/6	4/6
THE TRANSIENT AND THE ETERNAL ... ..	1/6	—	—	<b>J. M. SMITON.</b>			
(Ditto, Sol-va, 0/0)	—	—	—	ARIADNE (Sol-va, 0/0) ... ..	2/6	—	—
<b>ROSSINI.</b>				CONNLA ... ..	2/6	—	—
MOSES IN EGYPT ... ..	0/6	0/6	1/6	KING ARTHUR (Sol-va, 1/0) ... ..	2/6	—	—
STABAT MATER (Sol-va, 1/0) ... ..	1/6	1/6	2/6	<b>ALICE MARY SMITH.</b>			
Ditto (Choruses only) ... ..	0/6	1/6	—	ODE TO THE NORTH-EAST WIND ... ..	1/6	—	—
<b>CHARLES B. RUTENBER.</b>				ODE TO THE PASSIONS ... ..	2/6	—	—
DIVINE LOVE ... ..	2/6	—	—	THE RED KING (Men's voices) ... ..	1/6	—	—
<b>ED. SACHS.</b>				THE SONG OF THE LITTLE BALTUNG (Ditto)	1/6	—	—
KING-CUPS ... ..	1/6	—	—	(Ditto, Sol-va, 0/0)	—	—	—
WATER LILIES ... ..	1/6	—	—	<b>E. M. SMYTH.</b>			
<b>C. SAINTON-DOLBY.</b>				MASS, IN D ... ..	0/6	—	—
FLORIMEL (Female voices) ... ..	2/6	—	—	<b>A. SOMERVELL.</b>			
<b>CAMILLE SAINT-SAËNS.</b>				ELEGY ... ..	1/6	—	—
THE HEAVENS DECLARE—CÆLI ENARRANT				KING THRUSHBEARD (Operetta) (Sol-va, 0/0) ... ..	2/6	—	—
(19th Psalm) ... ..	1/6	—	—	MASS, IN C MINOR ... ..	2/6	—	—
<b>W. H. SANGSTER.</b>				ODE TO THE SEA (Sol-va, 1/0) ... ..	2/6	—	—
ELYSIUM ... ..	1/6	—	—	PRINCESS ZARA (Operetta) (Sol-va, 0/0) ... ..	2/6	—	—
<b>FRANK J. SAWYER.</b>				THE CHARGE OF THE LIGHT BRIGADE ... ..	0/6	—	—
THE SOUL'S FORGIVENESS ... ..	1/6	—	—	(Ditto, Sol-va, 0/0)	—	—	—
THE STAR IN THE EAST ... ..	2/6	—	—	THE ENCHANTED PALACE (Operetta) (Sol-va, 0/0) ... ..	2/6	—	—
<b>C. SCHAFER.</b>				THE FORSAKEN MERMAN ... ..	1/6	—	—
OUR BEAUTIFUL WORLD (Operetta) ... ..	2/6	—	—	THE POWER OF SOUND (Sol-va, 1/0) ... ..	2/6	—	—
<b>H. W. SCHARTAU.</b>				THE SEVEN LAST WORDS ... ..	1/6	—	—
CHRISTMAS HOLIDAYS (Female voices) ... ..	0/6	—	—	<b>R. SOMERVILLE.</b>			
<b>SCHUBERT.</b>				THE PRENTICE MILLAR (Opera) ... ..	2/6	—	—
COMMUNION SERVICE, IN A FLAT ... ..	0/6	—	1/6	<b>W. H. SPEER.</b>			
Ditto, IN B FLAT ... ..	2/6	—	1/6	THE JACKDAW OF RHEIMS ... ..	2/6	—	—
Ditto, IN C ... ..	2/6	—	1/6	<b>SPOHR.</b>			
Ditto, IN E FLAT ... ..	2/6	2/6	1/6	CALVARY ... ..	2/6	2/6	1/6
Ditto, IN F ... ..	2/6	—	1/6	FALL OF BABYLON ... ..	2/6	2/6	1/6
Ditto, IN G ... ..	2/6	—	1/6	FROM THE DEEP I CALLED ... ..	0/6	—	—
MASS, IN A FLAT ... ..	1/6	1/6	2/6	GOD IS MY SHEPHERD ... ..	0/6	—	—
Do., IN B FLAT ... ..	1/6	1/6	2/6	GOD, THOU ART GREAT (Sol-va, 0/0) ... ..	1/6	—	—
Do., IN C ... ..	1/6	1/6	2/6	HOW LOVELY ARE THY DWELLINGS FAIR ... ..	0/6	—	—
Do., IN E FLAT ... ..	2/6	2/6	1/6	HYMN TO ST. CECILIA ... ..	1/6	—	—
Do., IN F (Sol-va, 0/0) ... ..	1/6	1/6	2/6	JEHOVAH, LORD OF HOSTS ... ..	0/6	—	—
Do., IN G ... ..	1/6	1/6	2/6	LAST JUDGMENT (Sol-va, 1/0) ... ..	1/6	1/6	2/6
SONG OF MIRIAM (Sol-va, 0/0) ... ..	1/6	—	—	Ditto (Choruses only) ... ..	0/6	—	—
(Ditto, Welsh Words, Sol-va, 0/0)	—	—	—	MASS (for 4 solo voices and double choir)	2/6	—	—
SONG OF THE SPIRITS OVER THE WATERS				THE CHRISTIAN'S PRAYER ... ..	1/6	1/6	2/6
(Male voices) (Sol-va, 0/0) ... ..	1/6	—	—	<b>JOHN STAINER.</b>			
<b>SCHUMANN.</b>				ST. MARY MAGDALEN (Sol-va, 1/0) ... ..	2/6	2/6	1/6
ADVENT HYMN, "In Lowly Goies" ... ..	1/6	—	—	THE CRUCIFIXION (Sol-va, 0/0) ... ..	1/6	2/6	—
FAUST ... ..	2/6	2/6	1/6	THE DAUGHTER OF JAIKUS (Sol-va, 0/0) ... ..	1/6	1/6	—
MANFRED ... ..	1/6	—	—	<b>C. VILLIERS STANFORD.</b>			
WIGNON'S REQUIEM ... ..	1/6	—	—	CARMEN SÆCULARE ... ..	1/6	—	—
NEW YEAR'S SONG (Sol-va, 0/0) ... ..	1/6	—	—	COMMUNION SERVICE, IN G ... ..	2/6	—	—
PARADISE AND THE PERI (Sol-va, 1/0) ... ..	1/6	2/6	1/6	EAST TO WEST ... ..	1/6	—	—
PILGRIMAGE OF THE ROSE ... ..	1/6	1/6	2/6	EDEN ... ..	2/6	0/6	1/6
REQUIEM ... ..	2/6	—	—	GOD IS OUR HOPE (4th Psalm) ... ..	1/6	—	—
THE KING'S SON ... ..	1/6	—	—	MASS, IN G MAJOR ... ..	2/6	—	—
THE LUCK OF EDENHALL (Male voices) ... ..	1/6	—	—	ŒDIPUS REX (Male voices) ... ..	2/6	—	—
THE MINSTREL'S CURSE ... ..	1/6	—	—	THE BATTLE OF THE BALTIC ... ..	1/6	—	—
SONG OF THE NIGHT ... ..	0/6	—	—	THE REVENGE (Sol-va, 0/0) ... ..	1/6	—	—
<b>H. SCHÜTZ.</b>				(Ditto, German Words, 2 Marks.)	—	—	—
THE PASSION OF OUR LORD ... ..	1/6	—	—	THE VOYAGE OF MÆRLDUNE ... ..	2/6	2/6	1/6
				<b>F. R. STATHAM.</b>			
				VASCO DA GAMA ... ..	2/6	—	—
				<b>BRUCE STEANE.</b>			
				THE ASCENSION ... ..	1/6	2/6	1/6



		11	11	11			11	11	11
H. W. STEWARDSON.					W. M. WAIT.				
GIDEON	...	4/0	—	—	GOD WITH US	...	2/0	—	—
STEFAN STOCKER.					ST. ANDREW	...	2/0	—	—
SONG OF THE FATES	...	1/0	—	—	THE GOOD SAMARITAN	...	2/0	—	—
SIGISMOND STOJOWSKI.					R. H. WALTHER.				
SPRING-TIME	...	1/0	—	—	THE PIED PIPER OF HAMELIN	...	2/0	—	—
J. STORER.					H. W. WAREING.				
MASS OF OUR LADY OF RANSOM	...	1/2	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-Fa, 0/0)	...	1/0	—	—
THE TOURNAMENT	...	1/0	—	—	THE COURT OF QUEEN SUMMERGOLD (Operetta) (Sol-Fa, 0/0)	...	1/0	—	—
E. C. SUCH.					THE WRECK OF THE HESPERUS	...	1/2	—	—
GOD IS OUR REFUGE (4th Psalm)	...	1/0	—	—	HENRY WATSON.				
NARCISSUS AND ECHO	...	2/0	—	—	IN PRAISE OF THE DIVINE (Masque Ode)	...	2/0	—	—
Ditto (Chorus only)	...	1/0	—	—	A PSALM OF THANKSGIVING	...	1/0	—	—
ARTHUR SULLIVAN.					WEBER.				
FESTIVAL TE DEUM (Sol-Fa, 1/0)	...	1/0	1/2	2/2	COMMUNION SERVICE, IN E FLAT	...	1/0	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-Fa, 0/0)	...	1/0	—	—	IN CONSTANT ORDER (Hymn)	...	1/2	—	—
ODE FOR THE COLONIAL AND INDIAN EXHIBITION	...	1/0	—	—	JUBILEE CANTATA	...	1/0	1/2	—
THE GOLDEN LEGEND (Sol-Fa, 4/0)	...	2/2	4/0	2/0	MASS IN E FLAT (Latin and English)	...	1/0	1/2	2/0
INCIDENTAL MUSIC, KING ARTHUR	...	1/0	—	—	Do., IN G (Latin and English)	...	1/0	1/0	2/0
T. W. SURETTE.					PRECIOSA (Chorus only, 0/0)	...	1/0	—	—
THE EVE OF ST. AGNES	...	2/0	—	—	THREE SEASONS	...	1/0	—	—
W. TAYLOR.					THEOPHIL WENDT.				
ST. JOHN THE BAPTIST	...	4/0	—	—	ODE	...	1/0	—	—
A. GORING THOMAS.					S. WESLEY.				
THE SUN-WORSHIPPERS	...	1/0	—	—	DIXIT DOMINUS	...	1/0	—	—
E. H. THORNE.					EXULTATE DEO (Sing along with gladness)	...	0/2	—	—
BE MERCIFUL UNTO ME	...	1/0	—	—	IN EXITU ISRAEL (English or Latin Words)	...	0/2	—	—
G. W. TORRANCE.					S. S. WESLEY.				
THE REVELATION	...	2/0	—	—	O LORD, THOU ART MY GOD	...	1/0	—	—
BERTHOLD TOURS.					FLORENCE E. WEST.				
A FESTIVAL ODE	...	1/0	—	—	A MIDSUMMER'S DAY (Operetta) (Sol-Fa, 0/0)	...	1/0	—	—
THE HOME OF TITANIA (Female voices)	...	1/0	—	—	JOHN E. WEST.				
(Ditto, Sol-Fa, 0/0)	...	1/0	—	—	A SONG OF ZION	...	1/0	—	—
FERRIS TOZER.					LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	...	1/0	—	—
BALAM AND BALAK	...	2/0	—	—	MAY-DAY REVELS (Female voices) (Sol-Fa, 0/0)	...	1/0	—	—
KING NEPTUNE'S DAUGHTER (Female voices)	...	1/0	—	—	SEED-TIME AND HARVEST (Sol-Fa, 1/0)	...	2/0	—	—
(Ditto, Sol-Fa, 0/0)	...	1/0	—	—	THE STORY OF BETHLEHEM (Sol-Fa, 0/0)	...	1/0	—	—
P. TSCHAIKOWSKY.					C. LEE WILLIAMS.				
NATURE AND LOVE (Female voices) (Sol-Fa, 0/0)	...	1/0	—	—	A FESTIVAL HYMN	...	0/0	—	—
VAN BREE.					A HARVEST SONG	...	1/2	—	—
ST. CECILIA'S DAY (Sol-Fa, 0/0)	...	1/0	1/2	1/0	GETHSEMANE	...	2/0	2/0	—
CHARLES VINCENT.					THE LAST NIGHT AT BETHANY (Sol-Fa, 1/0)	...	2/0	2/0	—
THE LITTLE MERMAID (Female voices)	...	1/0	—	—	A. E. WILSHIRE.				
THE VILLAGE QUEEN (Female voices) (Sol-Fa, 0/0)	...	1/0	—	—	GOD IS OUR HOPE (Psalm 40)	...	0/0	—	—
A. L. VINGOE.					THOMAS WINGHAM.				
THE MAGICIAN (Operetta) (Sol-Fa, 0/0)	...	2/0	—	—	MASS, IN D (Regina Celi)	...	2/0	—	—
W. S. VINNING.					TE DEUM (Latin)	...	1/0	—	—
SONG OF THE PASSION (according to St. John)	...	1/0	—	—	CHAS. WOOD.				
S. P. WADDINGTON.					ODE TO THE WEST WIND	...	1/0	—	—
JOHN GILPIN (Sol-Fa, 0/0)	...	2/0	—	—	F. C. WOODS.				
WHIMLAND (Operetta) (Sol-Fa, 0/0)	...	2/0	—	—	A GREYPORT LEGEND (1797) (Male voices)	...	1/0	—	—
R. WAGNER.					(Ditto, Sol-Fa, 0/0)	...	1/0	—	—
HOLY SUPPER OF THE APOSTLES	...	2/0	—	—	KING HAROLD (Sol-Fa, 0/0)	...	1/0	—	—
					OLD MAY-DAY (Female voices) (Sol-Fa, 0/0)	...	1/0	—	—
					E. M. WOOLLEY.				
					THE CAPTIVE SOUL (Soprano, Alto, Contralto, and Tenor Soli, and Chorus for Female Voices)	...	1/0	—	—
					D. YOUNG.				
					THE BLESSED DAMOSEL	...	1/0	—	—